

Saturday 23 June 2018

Amateur Photographer



TESTED

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ups the resolution to **24MP**

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Black & white for summer

Why it's the **perfect time** to switch to mono

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Art of great portraiture

Celebrity shooter Mark
Seliger shares his secrets

Large-format film secrets John Wade on the joys of shooting 5x4 inch sheet



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Photographers often think of winter, with its colourless skies and barren landscapes, as the ideal season to shoot black & white. Indeed it is, but that

doesn't mean you can't get great mono images in summer. The strong, harsh light makes it a great time to play with shadows, and shooting into the sun can result in powerful silhouettes. So we present a guide to having a successful

b&w summer, whether shooting digitally or film. If the latter interests you, check out our darkroom feature by Mike Crawford.

For camera lovers we test a budget Canon DSLR, get our hands on Sony's new travel film compact, and look at folding large-format film cameras. How's that for variety? If you like AP's breadth of subject matter why not take out a subscription? Turn to page 45 for details.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© JEFF MORGAN

Sunset behind Freshwater Bay by Jeff Morgan

Panasonic Lumix G9, 7-14mm, 1/60 sec at f/11, ISO 400

This spectacular sunset was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Jeff Morgan. He tells us, 'Freshwater Bay [on the Isle of Wight] is a secluded, natural bay cut in the imposing white chalk cliffs. *Armeria maritima*, also known as thrift, sea thrift or sea

pink, is a species of flowering plant in the family *Plumbaginaceae*. I was out to check on the thrift and was surprised to find it was almost out in bloom. I was teaching a workshop that same day. There were three of us all lying down next to each other, lined up on the cliff edge practising "hyper-focal" focusing.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



Leica debuts flash unit and remote control

Designed primarily for Leica S, SL and M systems, Leica's new flash unit and remote control can also be used with Q and CL cameras. The flash unit, the SF 60, provides an extensive range of flash options in a compact form, and is priced £450. Meanwhile the SF C1 remote control enables off-camera flash and is £250.

Apple iOS 12 sees imaging improvements

Among the improvements in the new operating system for iPhones and iPads are upgrades to photo search and photo sharing. The camera roll will also include a 'For You' tab, showing your photo library's best moments, while Camera Effects allows the creation of images directly in Messages and FaceTime with various effects.



Nokia 8 gets Pro Camera mode

A software update for the Nokia 8 smartphone means users will have more control over the phone's inbuilt camera. You can now take manual control over shutter speed, ISO, white balance, focus and exposure using the new 'Pro Camera' mode. The Nokia 8 has dual rear 13-megapixel sensors with Zeiss lenses.



Parrot announces ANAFI drone

Weighing just 320g, the ANAFI drone folds up for easy transportation and features a 21MP, 180° rotating camera. Flight times of up to 25 minutes are promised, with a USB-C charging port. A new app controls automated movements of both the drone and the camera. The ANAFI will retail for \$699.

Samsung launches new microSD cards

A new line of microSD cards, designed mainly for continuous-recording video use, has been launched. The Samsung PRO Endurance MicroSD cards offer read speeds of up to 100 MB/s, with write speeds of up to 30 MB/s. Available in 32, 64 and 128GB variants, the cards will retail for between £30.99 and £111.99.



© JOHN TURNER

BIG picture

Suitcase brimming with vintage photos discovered in loft

NEXT time you're having a clear-out, keep an eye open for any photographic treasures that may have been gathering dust.

That's just what happened to Martin and Liz Carroll, who found a suitcase full of fantastic street photographs, taken by Liz's late father, John Turner. After his death in 1987, the



suitcase was passed onto his widow Betty and subsequently left in the loft until just a few weeks ago. Since unearthing the photos, Martin and Liz have faced enormous interest in the shots, which show aspects of street life between the 1930s and 1960s. The photos were mostly taken in London by John, a property manager and, we're told, a former AP reader. A selection of the images is on our website: www.amateurphotographer.co.uk.

Words & numbers

Portraiture usually takes you on its own ride

Mark Seliger

American portrait photographer
(Turn to page 18 for more)

\$1

Price of Hot Wheels Zoom In car which features a GoPro camera mount

Sony RX100 VI

This is Sony's bid for the title of world's best long-zoom travel compact. **Nigel Atherton** attended the press launch in Venice

At a glance

- RRP £1,150
- 20.1MP BSI-CMOS 1.0-type sensor
- ISO 125-25,600
- 24fps shooting
- 4K video with S-Log3/S-Gamut3
- 4-stop image stabilisation

8x zoom lens

This Zeiss Vario-Sonnar T* 24-200mm equivalent f/2.8-4.5 zoom has 8 aspherical elements, 4 Advanced Aspherical optics and 2 ED glass elements.

Built-in EVF

A 2.35m-dot XGA OLED Tru-Finder display pops up out of the body at the flick of a switch.

20.1MP sensor

The RX100 VI uses a scaled-down version of the same stacked sensor and Bionz X processor technology as used in the A9 and A7 III.

'World's fastest AF'

There are 315 on-chip phase-detection points covering 65% of the frame, to deliver what Sony claims is the world's fastest AF for a 1.0in sensor camera.

Touchscreen

A first for the RX100 series, the LCD screen offers touch focus and touch shutter, and can be tilted upwards 180° and downwards 90°.

WHILE successive RX100 models have aspired to be the best large-sensor compact on the market Sony has been happy to let Panasonic own the large-sensor, high-zoom travel compact sector, first with the Lumix DMC-TZ100 and now the DC-TZ200. With the RX100 VI, Sony has planted a size-10 boot in TZ territory, by swapping the 24-70mm lens of previous models for a 24-200mm. This is still a lot shorter than the 24-360mm of the slightly larger TZ200, and the Sony is significantly more expensive, but it does finally give photographers looking for a pocketable, high-quality, long-zoom compact an alternative to the Lumix.

With the new model Sony has in effect tripled the reach of the lens without making the camera significantly bigger. It is 1.8mm deeper but the same in length

and width. Sony achieved this by making the lens slower – the maximum aperture now runs from f/2.8-4.5, rather than the f/1.8-2.8 of the previous model. While this may disappoint low-light and shallow depth-of-field fans, others will consider the extra reach worth the sacrifice, especially when the options to use a higher ISO and extend the zoom compensate for these drawbacks to some extent.

The lens is a newly developed Zeiss Vario-Sonnar T* optic featuring eight aspherical elements, four Advanced Aspherical optics and two ED elements – Sony says this offers uncompromising edge-to-edge optical performance throughout the full focal range.

But the RX100 VI offers a lot more than just a fancy lens – it is essentially a pocket-sized Alpha. The chipset



The LCD tilts upwards 180 degrees for selfies or vlogging

The articulated rear panel offers limited touchscreen control for focusing and shutter release only



technology at the heart of the camera is lifted from the flagship Alpha 9, albeit scaled down. The 1in 20.1MP Exmor RS stacked CMOS back-illuminated sensor with Fast Hybrid AF is paired with the Bionz X processor with front-end LSI for around 5x faster performance than conventional sensors, and is the invisible force behind many of the camera's other selling points. These include what Sony claims is the world's fastest AF for a 1in sensor camera (0.03sec), burst shooting at 24fps with full AF/AE Tracking and a 233-shot JPEG buffer, Super Slow Motion at 1,000fps, 4K video with full pixel read-out, and an anti-distortion electronic shutter with a blistering top speed of 1/32,000sec.

Focusing was once the Achilles heel of long-zoom compacts but Sony's Fast Hybrid AF system combines contrast-detection AF with 315 phase-detect AF points on the sensor, covering 65% of the frame. The High-density Tracking AF clusters AF points around the subject for better accuracy with moving subjects, and the impressive Eye AF locks onto the human eye and clings on with tenacity.

New to the RX100 series is a touchscreen LCD panel that adds touch focusing and touchpad focus point control for precise focusing, as well as Touch Shutter mode which fires the shutter. The touchscreen is limited to

these functions though; there's no option to control the rest of the camera or use it for scrolling in playback. The screen itself is hinged to allow it to tilt 100° upwards (for selfies) or 90° downwards (for overhead shots). For those who prefer a viewfinder there's a pop-up EVF.

Movie maestro

For movie shooters the RX100 VI has 4K recording, as you would expect (and with full pixel readout), as well as a range of high-end features that you probably wouldn't, like S-Log3/S-Gamut3 recording and a new Hybrid Log-Gamma (HLG) picture profile that enables HDR video recording. Super slow motion video can also be selected at 250fps, 500fps or 1,000fps. Other features include 5-axis image stabilisation and Wi-Fi connectivity with Sony's PlayMemories Mobile app.

The downside of all these cutting-edge features is remembering where to find them within the vast menu. Luckily the rear Function button gives quick access to key parameters and, once set up, your main interactions will be with the top-plate mode dial, the rear control dial and the input collar around the lens.

This impressive spec sheet comes at a price. The RX100 VI will cost £1,150 and be available from July as an addition to the range, not a replacement.

VCT-SGR1 shooting grip also announced

ALONGSIDE the RX100 VI launch, Sony has also announced the VCT-SGR1, a compact shooting grip designed for the RX100 series, as well as the RX0. It is both compact and lightweight, with options to adjust angles upwards to 70° or downwards 100° to enable shooting from high above, low down or selfies.

A number of buttons on the grip will give you easy access to shooting controls. These include a shutter release, REC stop/start and zoom functionality, which are easily accessed whether you use your right or left hand. The bottom of the grip can be spread out and used as a tripod, making it



The VCT-SGR1, designed for the RX100 series and RX0

handy for group photos and low-light shooting conditions, or to avoid camera shake when shooting at slow shutter speeds. Available from July, the VCT-SGR1 grip will retail for around £110.

Sony 2019 World Photography Awards



© WILL BURRARD-LUCAS, UNITED KINGDOM, 2019 SONY WORLD PHOTOGRAPHY AWARDS

UK's Will Burrard-Lucas was awarded a Sony Grant in 2017

THE 12TH edition of the acclaimed Sony World Photography Awards has officially opened for entries. To celebrate this the latest recipients of the Sony Grant, given to previous Award winners, have been announced, along with three new categories for 2019.

There are four competitions: Professional – outstanding bodies of work between 5–10 images across 10 categories; Open – rewarding the world's-best single images across 10 categories; Youth – a single brief for emerging talent aged 12–19; and Student – for photography students worldwide. The National Awards programme also rewards local photographic talent.

Two new categories are introduced to the Professional competition: Brief and Documentary. Meanwhile, in the Open contest, a new Creative category has been added.

For more details on the 2019 competition, including how to enter (which is free), visit worldphoto.org.

First impressions

ON A DAY'S shooting in Venice the RX100 VI showed why it could be a perfect travel compact. The longer reach of the zoom came into its own for capturing candid, architectural details and views down the canals. While selfie lovers and vloggers will love the 180° vertical tilt of the touchscreen, in the bright sunshine of Venice in June the hero feature was the pop-up EVF which, though very small, is perfectly usable and has been improved over its predecessor. And there was barely a single out-of-focus image all day, which included some fast-moving subjects.

From this hands-on, the only negative that stands out is the price tag. At about 50% pricier than the TZ200, with a shorter zoom, Sony has to hope that it will outperform its established rival enough to attract users who can afford it.

Photo Stories

London calling

To mark the 70th anniversary of the *SS Empire Windrush*, a major project celebrates the lives of the first generation of West Indian migrants to the UK. **Geoff Harris** finds out more

The recent immigration travails of Caribbean-born British citizens have rightly received a lot of attention, but it's good to see the mainstream press also getting excited about a quieter and less-controversial photographic project about the first generation of 'Windrush' migrants. Documentary photographer Jim Grover, who some AP readers may remember for his previous project on a south London priest (*God is in the detail*, AP 9 April 2016), has put together a major exhibition called 'Windrush: Portrait of a Generation'. It focuses on the vibrant social life and strong cultural bonds of the predominantly Jamaican community around Grover's home turf of Clapham, in south London, capturing a way of life which may soon disappear forever. Despite living around Clapham for three decades, Grover is the first to admit he knew very little about this subject. So how did the Windrush project come about?

'I love to tell stories, ideally stories not told before,' he tells AP. 'I believe if you look hard enough, you will eventually find something with substance that intrigues you. Anyway, a friend of mine called Trevor, who came to this country from Jamaica in 1963, is the captain of the Clapham Wasps domino team, and invited me over to see their club. They play three nights a week, and the atmosphere is amazing. As I explored this story, I realised there was a bigger story, and once I discovered that this year is the 70th anniversary of the first Windrush arrivals, I found a perfect hook. I wanted to explore the totality of how these first-generation migrants live their lives in south London. It's been an amazing project to work on, and I'd no idea how big it would become.'

Good neighbours

As well as documentary images, which really get under the skin of this community and their unique culture, Jim came up with the idea of taking more formal portraits of some of his female subjects.

'As I was going around people's homes, I kept noticing framed pictures by Harry Jacobs, a south London photographer who was popular with the community. I got to know the women of the Stockwell Good Neighbours – a community support group that has been meeting since 1974 – and asked them to bring in a photo that says something about their life. Some of them brought in these Harry Jacobs photos, so I thought, right, I am going to photograph them now in Jacobs' style. The images aren't a total replica, as Jacobs often included baskets of fruit and flowers with a painted Jamaican backdrop, but I did decide to emulate the characteristic blue background. I printed the images to be the same proportion as the Harry Jacobs frames.'

So which are Jim's favourite images from the series? 'I have become attached to all of them, but I especially love Hermione, in orange, holding her wedding-day photo [see bottom right]. It was a fairy-tale story: she met her future husband, Lester, on the wharf at Jamaica as they were about to board the *Empire Windrush*. They got to Britain and married a year later – she is now a great-grandmother. I also love the image of Diane pouring rum into her mother's grave at the funeral [see picture on facing page, bottom left] – it's so true to Jamaican culture.'

A lasting legacy

During the 12 months that Jim worked on this project, the current immigration controversies never came up. 'It's possibly because I was focusing on first-generation migrants and this has typically been a problem for their children,' he reflects. 'Like you, I read these tragic stories, but my project was more about celebrating the everyday lives of these warm-hearted, generous, kind people and their culture. This community faced some tough times when they first arrived, but they created wonderful lives, and have brought so much to this country in terms of culture, music and so on.'



ALL IMAGES © J. GROVER



Hermione holding her wedding-day photo

A 188-page book on the project will be released shortly by Gost Publishing. See www.jimgroverphotography.com.



A 'front room' filled with glass cabinets, family portraits and more was typical in first-generation Caribbean homes



Members of Stockwell Good Neighbours enjoy a bingo game



Dancing is an integral part of West Indian culture



Caribbean men play dominoes in a club in Clapham, London



Diane pours rum into her mother's grave as part of a traditional Jamaican funeral

JIM'S GEAR

'I'm a Leica digital user, as the cameras are so discreet and small,' Jim explains. 'I used the Leica Monochrom for black & white work, then the Leica Q and SL. My usual lenses are 28, 35 and 50mm primes, as I like to get in close. I shot everything in ambient light, which was tough in dimly lit community halls, but flash would have been quite intrusive.'





Viewpoint Jon Bentley

Should the High Efficiency Image Format, or HEIF, replace JPEG as the compressed image format of choice for photographers?

High Efficiency Image Format (HEIF) or JPEG for photography? It's a question that's been intriguing me since the launch of Apple's iOS 11 last autumn, when most recent iPhones started recording stills in HEIF by default.

It's not Apple's format but an invention of the Moving Picture Experts Group (MPEG), an international body that develops audio and video compression standards. It says it offers higher quality, smaller file sizes and a number of other advantages over the near-universal JPEG format that was created in 1992, at the dawn of digital photography, by another outfit, the Joint Photographic Experts Group. Computing power back then was a fraction of today's, and compression tools couldn't be so effective, hence the pressure for an update.

It's not the first attempt to replace JPEG, but with Google now including it in their Android operating system later this year, HEIF appears to be gaining some ground and might even conceivably appear on dedicated cameras.

First impressions

To find out whether the JPEG's days are indeed numbered I took a variety of pictures in both JPEG and HEIF formats on two iPhones and examined the results. On first impressions both sets looked equally good. But the HEIF files were half the size of the JPEG ones – good news if you're short on storage. Moving in to look at the pictures in pixel-peeping detail, the HEIF images actually appeared ever-so-slightly better. On some shots of a Spitfire model, for example, there was a hint more texture and detail. HEIF also supports a wider range of features including burst shoots, non-destructive cropping and rotation, 16-bit colour depth and physical depth data.

In spite of these advantages I've left my iPhone recording JPEGs not HEIFs; you still have the choice in Settings. Why? Well for a start, while you can send someone a JPEG without compatibility concerns even crossing your mind, HEIF is currently



On Jon's shots of this model, the HEIF files appeared marginally better than JPEGs

incompatible with virtually everything. Lightroom won't even read it for instance. Apple realises this. So, when you transfer an HEIF image to a PC, send it via iMessage or AirDrop, or do virtually anything else with it, your phone will convert it into a JPEG first; a JPEG that's often rather larger than if it had been shot in that format originally.

Another factor is licensing. The JPEG people are committed to keeping their format free to use. MPEG's HEIF on the other hand comes with the irksome encumbrance of licensing costs. Camera and software makers need to pay to use it. This can be particularly awkward for creators and users of free software.

There's also the prospect of alternative, royalty-free JPEG successors on the horizon. An encoding format for internet video, AV1, being developed by the Alliance for Open Media, will include a new, free-to-use stills file type. And JPEG (the group) is devising an improved version of their venerable format, which promises to match HEIF levels of compression efficiency and offer similar features, including greater colour depth. It's called JPEG XL and is set to appear in October 2019.

It can't come soon enough. Please don't replace JPEG with HEIF, replace it with a format that, as well as squashing your pictures effectively, is also universal and free. The world will be a much happier place.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

In next week's issue

On sale Tuesday 26 June



Airshows are go!

Airshow season is here, so get your best shots of those birds of steel with our top tips



Tamron 28-75mm f/2.8 Di III RXD

First UK review of this great-performing zoom for Sony FE mount

Skylum Luminar 2018

Andy Westlake tests an image editor

Against the odds

We speak to photographers who've beaten the odds to reach their creative potential

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 51 and win a year's digital subscription to AP, worth £79.99



Trusted  Reviews

Have a good look at the Philips OLED 9002 and you'll see more than just a 55 inch 4K HDR OLED screen on a subtle barely there stand, you'll see a whole world of innovation that will make the big game feel bigger than ever. Visit [trustedreviews.com](https://www.trustedreviews.com) to compare it with what else is out there, and find the perfect TV for you.

The why before you buy

KIT LIST



▲ Lens cover ▼

Lenses are designed to be used with a shade – the number of people I see without one always amazes me. It eliminates flare in strong sunlight and helps protect our expensive glass from sea spray and dust.

Cloth and ▼ puffer brush

It's always a good idea to carry a soft lint-free cloth. During summer, there may be sand, salt water or suntan lotion around. If possible, take a little puffer brush along with you as well.



Smartphone ▼

Easy, simple and always with you. There is one proviso when using a smartphone: give it the respect you'd give a camera. Pick one processing app and learn how to use it properly.



A clean sensor ▼

You will be shooting a lot with your lens stopped down in the bright light of summer, so any dust on your sensor will be easily apparent. Either get a DIY cleaning kit or get your sensor cleaned professionally at regular intervals.



A diffuser ▼

If you want to attempt a dappled background for your summer portraits, use a diffuser to soften the harsh light on your subject's face.



Early morning light filtering through pine trees at Cabo de Roche, Spain
Fujifilm X-Pro1, 18mm, 1/50sec at f/8, ISO 200

ALL PICTURES © TIM CLINCH



Tim Clinch

Tim Clinch is an award-winning professional photographer with over 40 years' experience. Over the years Tim has worked in most areas of the profession, has had his work published in magazines worldwide and has had more than 30 books published featuring subjects as varied as interiors, travel, food and portraits. See www.timclinchphotography.com.

Black & white summer

While moody monochrome scenes aren't usually associated with summer, **Tim Clinch** suggests setting yourself a challenge by shooting in black & white

Instead of the blue skies and warm tones we normally associate with shooting in summer, why not shake things up a bit this year and try something different. Your challenge is to shoot the summer in black & white. Shooting something we normally think about in colour in a different way is a great exercise in thinking more carefully about the form, shape and content in your images rather than relying on those summer colours.

When I was first approached with the idea to write an article about shooting in black & white in summer, my immediate impression was that the whole article could be done in one word. The more I have thought about it and the more I have written, I am convinced that my first idea was correct. That word is 'shadows'. So, to begin thinking about why we would shoot the summer in black & white, instead of glorious colour, we need to begin by thinking about photography itself. Photography began in black & white; many of the truly great pictures from the history of photography are black & white, and to a certain extent, photography, or at least its history, is black & white.

Using monochrome to manipulate reality

In many ways it is the great manipulation. We hear so much these days about images being manipulated in Photoshop as if this in some way diminishes them. But we never for one second look at a black & white image and think that it is in some way false. We never look at an old picture that was shot on black & white film and say to ourselves 'I bet that picture has been "manipulated" in the darkroom'. Yet black & white photography has one massive elephant in the room, and I feel like shouting it at anyone who bangs on about 'manipulation'. The world is in colour! The very act of shooting in black & white is a manipulation of reality. You could almost call it 'fake news', and yet it is something we accept without question. Why? Well, to find out let's think about the title of a rather wonderful book that David Bailey published in the early '80s, *Black and White Memories*, which, for me, perfectly sums up the allure of monochrome photography.

A black & white history

We all have 'black & white memories'. Those of us over 50



TIM'S TOP TIPS FOR MONOCHROME

What subjects to look out for when shooting for black & white



Don't forget interiors

Just because it's summer and we spend a lot of time outdoors, don't forget to observe what's happening indoors. The sunlight streaming through the windows in this picture plants us fairly and squarely in the summer. The textures on the tiled floor and the tonal range offer a strong black & white image.



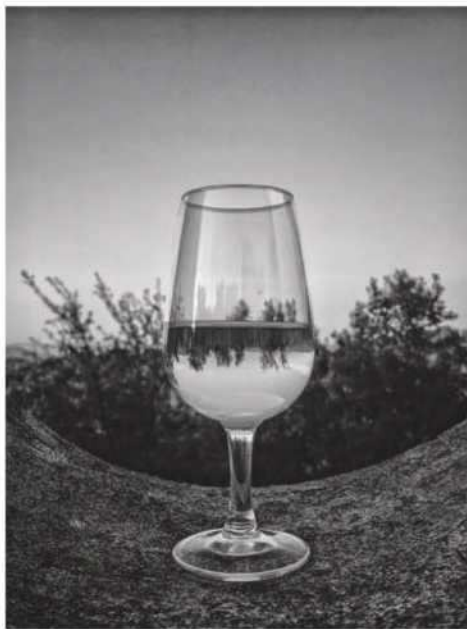
More forgiving than colour

Black & white can be a lot more forgiving than colour, so don't be afraid to shoot in conditions that you wouldn't normally or to dismiss an image that hasn't worked in colour. This picture of my friend and his son surfing looked far too harsh in colour, but works well once converted to monochrome.



Shapes and silhouettes

The typical shapes that remind us of our summer holidays can look fantastic as black & white silhouettes. Make sure your camera meters off the brightest part of your scene (not your subject), to throw your subject into dark shadow.



Look for details

I love the details you can reveal with black & white images, especially glasses and the shadows they cast. My favourite trick, which is always evocative, is when you look through a glass with liquid in it – whatever is behind the liquid turns upside down... magic!

will almost certainly have some black & white snaps of ourselves on a beach somewhere wearing a rather dated swimsuit and dodgy sandals. And the young among us will have seen pictures of parents or grandparents in black & white, so the concept of 'seeing' without colour comes naturally to us all. Despite my brief history lesson, and I don't want you to think that I am suggesting shooting black & white in the summer solely for nostalgic reasons, let's get back to why we should think about shooting this summer in black & white.

Break the rules

We all know that rules are made to be broken, so let's start with a big one. I always tell people who attend my workshops about the importance of soft light. Beautifully mellow, sitting by a window on an overcast day with the light subtly blending the grey tones of a portrait. Beautiful... but let's throw all that away and get out into the sun. Bring on the harsh shadows and the strong raking sunlight. The two important words here are black & white. Forget about your greys and take advantage of the strong shadows. Check out a photographer whose work I love – Aleksander Rodchenko (1891-1956) who was a Russian artist/photographer and graphic designer and one of the founders of Constructivism. His photographs are wonderfully strong statements, often shot in strong sunlight to emphasise the shapes and form of his subject.

Diagonals and dappling

This brings me on to my second point: diagonals. We've all seen the lines and shapes the sun makes at times of the day normally considered inappropriate for photography, but they are great to play with and can be used to achieve incredible graphic effect. Don't fall into the trap of thinking that summertime only means pastoral meadows, flowers, and beaches; get out into the big gritty city at midday and see what you can come up with.

Third, the dappling. This is lovely stuff, especially useful as a background to summer portraits. Whether it's the light falling through the leaves of a tree or the slats of a parasol. And don't be afraid of letting the dapples blow out – leave those highlights as highlights and stop worrying. After all, that's what they look



Strong midday light shining on some modern architecture, Spain
Fujifilm X-Pro1, 18mm,
1/640sec at f/5.6, ISO 200



Why it works

This monochrome picture of glasses on a table contains all the elements essential for a good, strong picture: the diagonals, the black shadows, the lovely reflections through the glasses, the dappled highlights and the sense of a holiday. For me, the whole image simply screams 'summer'. We'd all like to be sitting at that table with someone we love, waiting for some ice-cold rosé to be poured into those glasses, wouldn't we?

But why does this picture work so well in black & white? Well, for me the monochrome takes away any distractions. For example, the chair in the picture was bright yellow, which took my eye away from the glasses. The image effortlessly conveys a sense of heat, holiday and summer. I have a simple rule as to whether a picture has 'worked' or not and that is to ask myself whether I could live with it framed on the wall. With this image, I'm on my way to the printers right now.



Neon sign on a 1950's hotel near Nice
Canon 5D Mark III, 24-105mm, 1/200sec at f/8, ISO 1250

10 simple steps

1 One of the most important bits of advice for any photographer, but especially so in summer, is to wake up and get out early. This article's opening picture of light coming through the pine trees (pages 12-13) was taken at 5.45 on a July morning.

2 Don't be afraid of white tones and blacks. Let the shadows fill in and let the highlights blow out. Be bold and you'll capture some superbly graphic images.

3 Think of the shapes of things that remind you of summer: palm trees, beach umbrellas, wine glasses and stripy t-shirts.

4 And once you've thought about those shapes, think about the silhouettes. And once you've done that, let them go black.

5 Don't look at your histograms. Let your eye be the judge of your image. Be bold in your pictures and be ruthless in your editing.

6 Think about architecture and strong shapes against the sky, and never be afraid to darken the sky. I always shoot in colour, convert to monochrome and adjust the tones by using the colour sliders in Lightroom.

7 Remember that black & white can be pushed further than colour, so when you think you've over-processed, try going a bit further. This is the exact opposite to the advice I offer when using colour.

8 Think nostalgia and romance; use filters to age your pictures. I'm particularly fond of Alien Skin's Exposure plug-in, which has a lovely array of vintage-inspired filters. Another great source of filters is the app VSCO.

9 Don't forget that monochrome can also mean sepia, cyanotype or other tones, so experiment in post-production to see how you can change the feel of an image.

10 Don't get sunburnt; remember to take a hat with you.

Strong shadows on a Spanish balcony make this scene ideal for monochrome
 Canon EOS 5D Mark III, 24-105mm,
 1/1000sec at f/11, ISO 200

like. Last, think about what makes you feel summery when sitting huddled up with a cup of tea in front of the fire on a cold February evening. Then, when summer comes around, go out and shoot those images you imagined.

Thinking in black & white

Perhaps the best example of this is the work of Jacques-Henri Lartigue (1894-1986), and in particular the wonderful book *Lartigue's Riviera* (published in 1997 by Flammarion). Lartigue discovered the Riviera when he was just 11 years old and for the rest of his life was a regular visitor to the Côte d'Azur towns of Nice, Cannes and Antibes. The romantic monochrome pictures in this book showcase exactly what summer looks like and are an inspiration when it comes to capturing the 'feel' of summer.

Sadly, not all of us can spend our summers in the villas of the rich and famous, driving along the Corniche in open-topped cars. But by using tried-and-tested summery subjects, be they palm trees in the South of France or ice cream cones on the Torquay sea front, and shooting them in black & white, we can instantly transport ourselves back to the glorious summers of our youth.

To sum up, think in black & white, and learn which images will work well and which won't. Don't force it, but concentrate on shape and form – and above all, be bold.



Plum trees in blossom
 at Easter time in the
 Sierra de Aracena, Spain
 Apple iPhone 7 Plus,
 1/1500sec at f/1.8, ISO 20

Experiment with infrared

It's a strange look, and infrared film is hard to find these days, but sometimes it can work very well. Silverprint (www.silverprint.co.uk) always has some stock. You have to be careful when using it as everything you do, including loading your camera, has to be done in complete darkness – so you'll need a changing bag or a darkroom. If you shoot digitally then you'll need a specially adapted camera where the infrared filter has been removed. Filters are also available but like

many special effects filters, can produce gimmicky results.

The infrared 'look' can be achieved using Photoshop, which is a much cheaper option. There are many tutorials online, but I would recommend the simple, easy-to-understand lesson on the excellent website: www.lightstalking.com. I used Lightroom on this image to convert it to black & white and then adjusted the colour channels accordingly.



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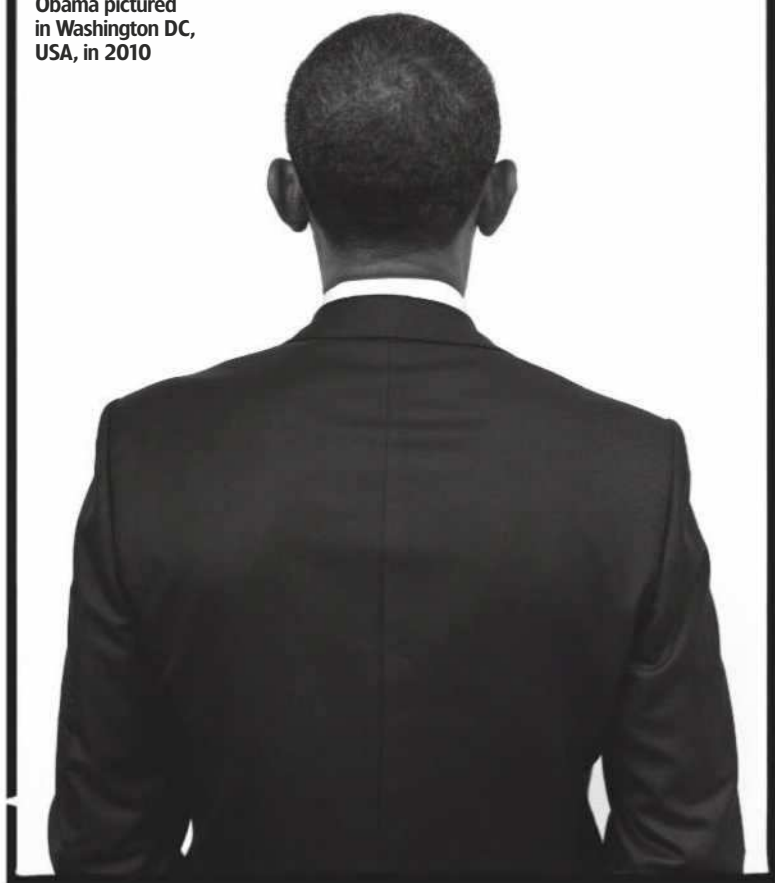
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The then-US
President Barack
Obama pictured
in Washington DC,
USA, in 2010



Portrait maestro

Mark Seliger has been shooting portraits of the world's most famous people for over three decades. **Steve Fairclough** spoke to him about his career thus far and new book *Photographs*

In the realm of portrait photography Mark Seliger is a superstar, yet he's refreshingly down-to-earth and relaxed when speaking to AP via Skype from his New York City studio. He's discussing his new book, *Photographs*, which features celebrity portraits from the first 30 years of his career – but he reveals his first love was developing pictures rather than taking them. 'As a kid I was really

fascinated with the darkroom. I took a course at junior high school and my focus was on making prints. I wasn't really that interested in taking pictures at first, but that was probably a good thing. I settled into photography once I got to college.'

A native of Texas, Seliger attended Texas State University and names his then professor, James Newberry, as a key influence in sparking his love of



Musician Paul
McCartney in New
York, USA, in 2001

ALL IMAGES FROM THE BOOK *PHOTOGRAPHS* © MARK SELIGER 2018



photography. 'I was inspired a lot by documentary photography and portraiture. [James] Newberry was really focused on giving us pretty broad strokes of the history of photography, so that opened up my eyes to a lot of possibilities in terms of what I was doing. He opened my eyes to being more involved in portraiture, then documentary portraiture and then connecting to the idea of editorial.'

After a couple of years working in Houston, Texas, Seliger says he 'sort of outgrew' a career as an assistant, so in 1984 decided to move to New York City to further his career. This included assisting some local photographers 'who weren't particularly big names in the biz but they were great people and had great attitudes. They taught me a lot about how to have a direction and a personality in my work.'

Influences and early career

Seliger actually spent a day working with the legendary George Hurrell, best known for his portraits of the major early Hollywood film stars, which he recalls was 'kind of amazing'. Among his photographic inspirations he cites August Sander, Henri Cartier-Bresson, Dorothea Lange and Walker Evans. He reveals, 'Later on I tapped into [Richard] Avedon and [Irving] Penn, and Arnold Newman was a big influence for me because of his use of environmental portraiture.'

Early on in his career he shot for business magazines, including one called *Manhattan, inc.*, which used very bold imagery of business bigwigs in the 'greed is good' era of the late 1980s. Seliger describes this publication as giving him a 'great break', but admits that in this period, 'I pretty much took everything I could possibly do in order to be able to support myself purely by taking pictures. It took a year or so before things really started to build and then it became kind of a whacky ride for me.'

In 1987, when showing his portfolio to *Rolling Stone* magazine for the third time, Seliger secured his first assignment with the legendary US publication – it was to shoot the NYU Film School for the so-called 'Hot Issue'. The result clearly went down well, as Seliger became a regular contributor to the magazine before becoming *Rolling Stone's* chief photographer in 1992. It was a position he held until 2001, when he made the move to the Condé Nast publishing

company to shoot celebrity portraits for magazines such as *Vanity Fair* and *Vogue*.

When quizzed about how he developed his photographic style, Seliger states, 'I don't think I had an obvious direction to my work. I guess the strength for me was that I was pretty handy with colour, which was a big bonus for the magazine world because a lot of people didn't really emphasise their colour work. It was pretty bold colour and I think my work probably had a good sense of humour to it – that was a strength and the tool I had.'

Cameras and films

Seliger says he shot some work in 35mm in his early career but he was mainly using Hasselblad medium-format cameras due to his preference for a square format. When he joined *Rolling Stone* his approach changed as, compared to glossy magazines, the newsprint paper the publication used required a very high-quality original image to print well on the paper.

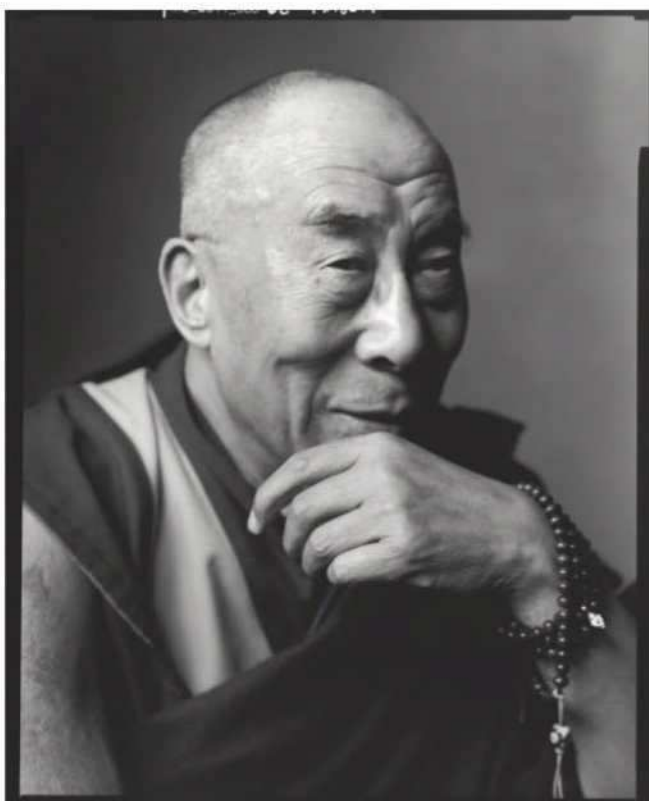
He explains, 'What I realised, through experimenting, is that a beautifully lit colour picture printed better, so I would really push my colour. I was using Fujichrome 100, using a lot of lighting outside, and I was kind of in that world of big, bold, saturated photographs. I was even experimenting with super wideangle cameras and lenses, even

Right: Legendary Rolling Stones guitarist Keith Richards pictured in New York, USA, 2011



Below left: U2 lead singer Bono pictured in New York, USA, in 2017

Below right: The Dalai Lama pictured in Washington DC, USA, in 2011



© JOHN KILSETY

Mark Seliger is a US photographer and filmmaker best known for his portraits of famous faces from the worlds of music, film, fashion and politics. He was the chief photographer at *Rolling Stone* from 1992 to 2001. He then moved to Condé Nast contributing to magazines such as *GQ*, *Vanity Fair* and *Vogue*. He has also directed music videos and won a number of awards. See www.markseliger.com.



fisheyes, and finding a lot of fun in that. That really was a period when a lot of my work was not only visually funny, from the standpoint of the concept, but it was also exaggerated by lenses and by colour.'

These days Seliger primarily uses an IQ back on a Phase One camera, as well as a digital Nikon, but he still shoots film. For his analogue work he has an 8x10 Sinar, 4x5 Toyo and Pentax 67 cameras, with Kodak Tri-X or Ilford Delta his go-to films for black & white work. He explains, 'For handheld, more "loosey-goosey" [shooting] I use a Contax G2 and I have Rolleis. Cameras are kind of like a paintbrush for me. I typically don't throw cameras out because I can always come back to them.'

Thirty years of work

Of his new book, *Photographs*, Seliger says, 'This is a really interesting book because it's a retrospective – a collection of work from the last 30 years. The first picture was taken in 1987 and the last picture was taken about two

weeks before the end of 2017. That picture was of [U2's lead singer] Bono [see bottom far left], and we snuck that in about two-and-a-half weeks before we went to print.'

The tome features over 150 portraits of celebrities from the worlds of music, film, TV, fashion, sport and politics, all of which display a great intimacy, depth and richness. The subjects include Paul McCartney, Barack Obama, the Dalai Lama, Keith Richards, Ralph Lauren, Muhammad Ali and Steven Spielberg.

In response to the idea that a sense of intimacy is key to his work, Seliger replies, 'I guess that's the way I operate. I work really closely with the people that I photograph. I get enough information about the person to where, when I go into a shoot, I have enough backstory to manoeuvre my way through the shoot where I think they feel they can let their guard down. I feel it's my responsibility to people that are viewing the image that there's some level of intimacy to it. I like that.'



Photographs is now available, published by Abrams (ISBN: 978-1-4197-2661-3), with an RRP of £55. It includes an interview with Mark Seliger by film director Judd Apatow, an essay by musician Lyle Lovett, plus over 150 celebrity portraits, interspersed with some documentary images, shot by Mark Seliger between 1987 and 2017. To find out more go to www.abrambooks.com.

He continues, 'I think about 80% of my job is really about being present and understanding. I typically don't take an assignment unless I'm invested in it. I think that investment is what helps me come back with something that feels like there's an original quality to it. It needs to be a picture that can live.'

Prepping the book

Seliger began the book by simply jotting a list of images that came to mind over the course of a year. He explains, 'Then we'd go back into the files and look at a particular image and we'd also look at things that maybe we'd forgotten about. I take so many pictures and have so many levels of photographs that I forgot about certain images or there were moments that didn't really stand out to me because they'd kind of got lost in the edit because a magazine picked something that served them better.'

Despite the bulk of the work being shot in an era when magazines became predominantly full colour the majority of the images, roughly 70%, in the book are black & white. 'A lot of these images held up for me in black & white,' reveals Seliger.

He continues, 'Even though I was connected to the colour images I think the black & white ones in some way took some of the assigned work and gave it a lot of the gravitas of some of the personal work (Seliger often shoots more gritty personal documentary projects), built it up a little bit and gave it a little bit more heft.'

Whether you prefer Seliger's richly vibrant colour images or his black & white pictures, *Photographs* is a hugely impressive body of work that is a fitting showcase of the style, humour and technical adroitness of one of the world's best portrait photographers.

As the interview draws to a close I ask him what he is most proud of in his career. He replies, 'I'm really happy with pretty much every aspect of my professional life and my personal imagery as well. I've been really proud of the books we make and I love my assignment work. Whenever I get a call from an agency or a publication, and I get to go out there and apply myself in my creative world, I kind of pinch myself. I've been a pretty lucky guy. To think of 30 years of being able to do the same thing with different pockets of depth, different pockets of understanding and self-discovery is pretty remarkable.'



The grounds at Knole are decorated with interesting statues



PHOTO ROADSHOW

World-class attraction

From sweeping parkland populated by wild deer to grand showrooms full of unique art, Knole has something for everyone, as **Justin Minns** discovers



Fact file

Knole

Location The park entrance is on the A225, Sevenoaks High Street, Kent. For satnav, use postcode TN13 1HU rather than the house postcode.

Cost Free to National Trust members. Refer to the website for full ticket prices: www.nationaltrust.org.uk/knole. Entry to the park, courtyards and conservation studio is free to everyone.

Opening times Open 10am-5pm, car park 10am-6pm, showrooms 12pm-4pm. The garden is open 11am-4pm, Tuesdays only, between April and September.

Sitting at the heart of Kent's last medieval deer park, Knole is a 600-year-old estate encompassing 1,000 acres of unspoilt countryside. Originally a palace for archbishops, and a former royal property of the Tudors, Knole has been home to the Sackville family since 1603, and they have spent four centuries rebuilding the house and filling its showrooms with an incredible, and vast, collection of textiles, furniture and paintings.

Knole was designed to impress visitors, and its size, number of rooms, and general completeness retain their impact today.

For wildlife lovers, Knole Park, a designated Site of Special Scientific Interest, is a thriving habitat for a range of flora and fauna, including a large herd of wild sika and fallow deer.

Justin's top tips

1 If your subject has an interesting shape, photographing it against the light and turning it into a silhouette is an effective way of adding drama to your images.

2 Embrace bad weather. Don't rush indoors when showers threaten as you could find that you are treated to dramatic skies, stunning light and rainbows. Just remember to protect yourself and your camera equipment.

3 Make your images of statues stand out from the crowd by seeking out unexpected views or unusual angles. Don't forget to consider the light and composition and use a shallow depth of field to hide distracting backgrounds.

Photographing NT properties: Visitors to National Trust properties can take pictures out of doors for their own private use. Amateur photography (without flash and use of a tripod) is permitted inside some National Trust properties at the General Manager's discretion. The National Trust does not permit photography at its properties for any commercial or editorial use without first seeking permission from National Trust Images. Fees may be charged. (Licensing images of National Trust properties through professional image libraries isn't permitted). Requests to use any photographs for commercial or editorial use should be directed to images@nationaltrust.org.uk.

Shooting advice



Justin Minns

Justin is a landscape photographer and workshop leader who has been working with the National Trust for several years. His images have been widely recognised in photography competitions including Landscape Photographer of the Year. Visit www.justinminns.co.uk.

Silhouettes

Silhouettes are a simple but effective way of adding drama to your images, and are easy to capture. The idea is to shoot something in front of a bright light source – low sunlight is ideal – rendering the subject as a black shape. As this technique removes all the detail from the subject, it's important to choose something with a distinctive outline, such as deer or trees.

Position your subject so it is clearly visible, avoiding overlapping objects in the background. Get down low to shoot deer or trees against the sky to help separate them from the background. Shoot in manual for complete control, and spot meter from a bright area of sky to ensure the subject is rendered black. Your camera's autofocus might struggle with the lack of detail and contrast, so focus on the edge of the silhouette where the contrast is greatest. Use a lens hood to shield the lens from lens flare and aim to keep the sun just out of the frame, or hide it behind a tree.

Statues

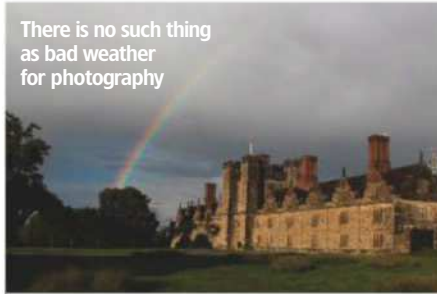
The grounds of many stately homes are decorated with interesting statues, and Knole is no different. With a little thought you can make your pictures of statues stand out from the crowd. Look for unexpected angles. Try framing a statue through an archway or window, for example. Or get close with a wideangle lens and look up at the statue, distorting its size. Pay attention to distracting backgrounds – if the statue doesn't stand out, change your position or stand back and zoom in, focusing on the statue and using a wide aperture to throw the background out of focus.

Statues make excellent subjects for close-ups: look for interesting textures, facial expressions or details. This often works well in black & white, so set your picture style to mono to get a black & white preview. If you shoot raw the file will still be colour so you can convert it later.

Borghese Gladiator in the Green Court, Knole



There is no such thing as bad weather for photography



Bad weather

Embrace whatever the weather brings, as photographically speaking there is no such thing as bad weather. In changeable weather the light, though quite often spectacular, can be short-lived, and can sometimes last for just seconds. To make the most of these fleeting moments you need to be ready, so set your camera up and be patient. Decent waterproofs will keep you comfortable during showers while a carrier bag over your camera will help to keep your gear dry – just remember to put the rain cover over your camera bag as well.

When taking pictures in the rain a large umbrella can be more effective than rain covers. When possible keep your back to the rain to avoid getting drops on the front of the lens. Don't forget to pack a circular polariser on wet days; it's great for making the colours of rainbows 'pop' and for enhancing reflections in puddles.



Subjects with distinctive outlines, such as deer, make ideal silhouettes

KIT LIST



▲ Panasonic LUMIX DC-G9

Fast and compact with a splash-, dust- and freeze-proof body, this mirrorless camera is perfect for outdoor shooting, whatever the weather.



▲ Panasonic LUMIX G X Vario 12-35mm f/2.8 lens

Splash, dust and freeze proof, this lens is great for shooting outdoors, and the 24-70mm (35mm equiv) zoom range is ideal for landscapes.



▲ Panasonic LUMIX G 8mm Fisheye

Ultra wide and a lot of fun, this fisheye lens is a great choice for a different view of statues.



▲ Panasonic LUMIX DMC-FZ2000

With a fast, 24-480mm (35mm equiv) lens, 5-axis optical image stabiliser and a burst speed of 14fps, this top-of-the-range bridge camera is perfect for photographing silhouettes of deer.



The west front of Knole is particularly striking

© NAT. TRUST. MARKS/ROBERT MORRIS

Join Panasonic LUMIX at Knole, in Kent

Come along between 10am–4pm on 7/8 July

As part of its long-standing relationship as official photography partner of the National Trust, Panasonic will be holding events around a variety of photogenic National Trust locations over the coming months. The team will be at Knole on 7/8 July.

You can take in the magnificence of this 600-year-old estate by exploring the courtyards and tranquil orangery, or wander the paths in the parkland, populated by wild deer.

Inside the showrooms art lovers can find work by Reynolds, Gainsborough

and Van Dyke to admire, while textile enthusiasts can marvel at 17th-century tapestries and furniture.

On the weekend of 7/8 July Panasonic LUMIX will be offering visitors to Knole the chance to try out its cameras and lenses in the parkland (not showrooms or tower), and to take advantage of expert advice. Normal entry fees (and photo restrictions) apply – see page 22 for details. To find out more, visit www.nationaltrust.org.uk/knole; call 01732 462100; or visit www.nationaltrust.org.uk/panasonic-roadshows.

National Trust photo competition

Capture nature at its best this summer for the chance to be featured on the cover of the 2019 National Trust Handbook or membership card. The theme is 'Our space to explore' and the closing date is 2 September 2018. For details (including terms and conditions) see nationaltrust.org.uk/photography-competition.

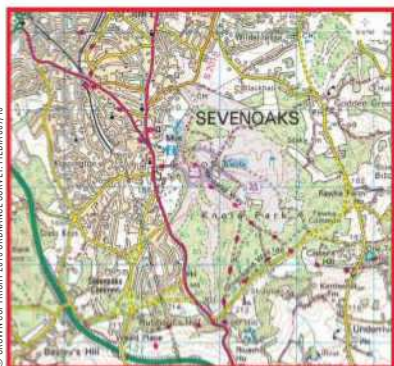
You can try Panasonic LUMIX gear at the Knole event



© ANDREW STODENHAM

How to get there

● **By car:** Enter TN13 1HU in satnav and follow directions below. **From north and west:** Leave M25 at exit 5 (A21), follow signs for Sevenoaks. Turn right at mini-roundabout. Park entrance is in Sevenoaks town centre, left off A225 High Street. **From south:** Leave A21 at junction signposted Sevenoaks, follow A225 for Sevenoaks. Park entrance is on the right after about 2 miles. **From east:** Follow A25 through Seal. Turn left at traffic lights. Continue ahead and through the High Street. Park entrance is on the left 300 yards beyond the top of High Street.



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Other events coming up

Mount Stewart	Northern Ireland	18/19 August
Giant's Causeway	Northern Ireland	1/2 September
Dunham Massey	Cheshire	8/9 September



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Friday 29th June

10am-12pm

Telling Stories Using Lighting, Composition and Colour

Seminar by Diana Olifirova

12pm-2pm

Film Structure and Stories

Seminar from Jeff Wood sponsored by Sony

2pm-4pm

Lens Choices when Creating Branded Content

Seminar with Tom Martin and Canon

Saturday 30th June

10am-12pm

Which Canon Lens to choose, and why?

Seminar from Simeon Quarrie sponsored by Canon

12pm-2pm

Photography in the Music Industry

Seminar from Peter Neill sponsored by Sony

2pm-4pm

Fashion and Beauty Photography with Fujifilm XF Lenses

Seminar from Andy Hoang

Image © Jeff Wood, Tom Martin, Andy Hoang, Peter Neill, Simeon Quarrie and Diana Olifirova *Deals and discounts are only available at the Wex Photo Video store in London from the 29th - 30th June. **Competition closes at 5pm on the 30th June. For full terms and conditions please visit wex.co.uk/wpvscompetition.

29th-30th June **10am-5pm**

Wex Photo Video, Whitechapel, London. E1 1LF.

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LETTER OF THE WEEK

Take a bike

In *Inbox* in AP 12 May, there was a letter titled 'Carry that load?' from Darwyn Sumner. Here is another solution. I use an e-bike (electric bike) with panniers which carry my equipment for the day's shooting. Nothing goes on my back – see the photograph on the right. On that day, I was photographing bluebells miles from anywhere. The tyres are special ones: four-inches wide and with all-terrain qualities. You can control the pressure down to 5lbs per square inch to go over sand or snow. This bike has a powerful motor that kicks in when needed the moment you come to a hill or incline. I live in the Chiltern Hills and am 71 years old. This bike takes the hills in its stride.

You still have to pedal else the motor will not go, as all e-bikes are pedal assist and the motor cuts out when it reaches a speed of 15mph as this is EU law on road use. The bike folds up so it can go in the car boot or on the bus (which is what I do). The folding feature is handy for passing through kissing gates, which can be too narrow to get a bike through.



John, who is 71 years old, uses an e-bike to carry his gear

The equipment I carry is varied and includes a portable bird hide, tripod, lenses and cameras. The battery range of the e-bike is 40-55 miles depending on the terrain.

This machine has given me a new lease of life, and I hope it will give you an incentive to get out with your camera. So now us old photographers do not fade away – but we ride into the sunset.

John Dennis

Long may you continue riding around taking photos on your splendid green bike, John – Nigel Atherton, editor

Win!

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www.samsung.com/uk/memory-cards/

Card declined

I will never buy another Lumix camera or compact Leica camera made by Panasonic. I bought a Lumix compact camera a few years ago and as soon as the guarantee expired, it developed a

fault. The message 'Please reinsert card' came up on the screen, and when I did so, the message 'Please reinsert card' was displayed again. I reinserted the card numerous times, and then a new message came up: 'Try a new card'.

I tried a new card, but once again the message 'Please reinsert card' came on the screen. I lost patience and threw my Lumix into the nearest litter bin. I also owned a Leica V-Lux 40 and a Leica C, made by Panasonic, and had the same problem with them. I took the Leica V-Lux 40 to a local camera shop and they charged me £80 to replace the card slot. It worked for a few months, then the problem reoccurred and the power-zoom stopped working. It's my opinion that Panasonic should stick to making radios. I now use a Canon compact camera and have had no trouble with it – it works like a dream.

David Norris-Kay

We've used a lot of Panasonic cameras and had no problems with the card slots at all. For example, my nine-year-old Lumix GF1 still works perfectly. Have any other readers had similar problems? – Andy Westlake, technical editor

RPS pros and cons

I was interested to read Meckle Hausman's letter 'Battle Royal' (*Inbox*, AP 2 June) about Royal Photographic Society distinctions.

I recently applied for the lowest level Licentiate distinction which was unsuccessful, and received feedback only last week after 28 days. I found the whole process completely demoralising and intimidating, and it did nothing whatsoever to encourage me to pursue my amateur hobby.

The feedback was sketchy, highly subjective (often missing the point of the picture) if not arbitrary, and some of my stronger images received no mention at all. They questioned my abilities to post-process images although I am a long-time user of Lightroom (to good effect if I say so myself, having a good grasp of balance, composition and impact) and failed to recognise the artistic use of a light vignette, commenting on the over-exposure and blown-out

highlights. I think I made the mistake of submitting images in a Blurb photobook composed in Lightroom with too many images, and I suspect this method is not highly favoured at the RPS. I even had to submit two copies of the book at some expense, as it was 'difficult to assess otherwise'.

My advice to anyone contemplating applying for a distinction is don't bother and save your time and money. This is not a case of 'sour grapes'. See what you think: www.discoverphotography.com.

Stuart Taylor

After reading the letter from Meckle Hausman in AP 2 June, I can see both sides of the discussion. There are indeed many different distinctions from varied organisations that can be worked towards. I suppose it all depends on one's motives? If you are aspiring to be a professional photographer and will be pitching to magazines, etc. then having ARPS after your name must surely give your work some credence that an editor will recognise and value? If, however, you are running a wedding photography business and want to stand out from the rest of the crowd, then SWPP might be the one to aim for and get you the business that a non-member may not.

A couple of months ago I went to a Licentiate advisory day at the RPS in Bath to see what other folk were doing, how strict the criteria were, and how my work matched up to that of others. I must say that it was daunting to put my 'best' photos up before experts or, indeed, a room full of about 50 strangers! The feedback I received was honest and upon reflection perfectly just: Was that face really in focus? Should that person have been two paces to the right? Was there any definition in that burnt-out white sky? Anything to be seen in the blacks?

I think that my time and money (for prints, mounts, tape, etc.) was well spent, and I now have higher standards to aim for, if only for my self-satisfaction. It also helps me sort out the Lightroom 'keepers'.

Jon Lipinski

Regarding the ongoing discussion over RPS distinctions (*Inbox*, AP 2 June) I agree with Hausman that originality can suffer when we assess photography in an arbitrary



David has had problems with the card slot on his Leica V-Lux 40



Rob spotted this poster of Kylie Minogue with a left-handed camera

way, judged by experts. But I think that assessment can offer a useful test for us as photographers, aside from the work itself. How do we feel about opening up our work to scrutiny? Can we discern and take on board helpful feedback? Conversely, do we understand our purpose and vision well enough to resist a dented ego from unkind feedback? Putting ourselves up for assessment can improve critical and reflective skills that will improve our photography, whether we 'pass' or not.

Ian Shaw

A good range of responses here, which reflects the diversity of our postbox. Although I am not taking sides, I am probably with Ian on this one – feedback can be very useful, even if only to make you a bit less sensitive about your work. I certainly suffered from this when I started taking my photography seriously, and just about every workshop with a half-decent professional (or photography course) will involve somebody pulling your work apart. Anyway, AP moves on, but thanks to everyone else who responded to Meckle's original letter – Geoff Harris, deputy editor

A Kylie interesting letter

I was suitably impressed with an advert in my local opticians. Kylie Minogue posing with a left-handed camera (see above). If the Russians can make one why can't the rest of the manufacturers?

Rob Deyes

Is this the first time the Antipodean warbler has

appeared in AP holding a camera? Quite possibly – Geoff Harris, deputy editor

Update, mate

In his letter titled 'Crystal balls' (Inbox, AP 9 June), Mark Gilbert suggests that if Canon and Nikon were to introduce mirrorless models to rival the Sony Alpha 7 III then 'users will be able to continue using their existing lenses and accessories'. This view is a heartening assumption, but not a given. The need to avoid switching to different lens makers would certainly be a big advantage and retain brand loyalty. As I said in my previous letter (Inbox, AP 19 May) changing a body is one cost but changing a set of cherished lenses is a far higher cost with inconvenience, and a big leap of faith. Innovation rarely comes free. Introducing a new stream of mirrorless cameras in a higher category does not automatically mean sticking to the same lens patterns used previously.

Developments need payback, and creating a new approach to lens mounts should not be ruled out of the equation despite real risks of upsetting loyal brand supporters. Canon and Nikon lenses have a long successful, unchanged history, which is all the more reason not to rule out updating.

Graham Ashton

Six appeal

I have been experimenting with expired films, and using Kodacolor II film that expired in 1978. The key is to overexpose by one stop per decade, so after four decades I have been taking pictures at an ISO rating of 6.

The results vary according to how the film has been stored, but it's mostly grainy, with a purple hue. Now here is the interesting thing: I read your review of the new Pentax K-1 Mark II (AP 9 June) that boasts an ISO rating of 819,200. I can't even imagine how low light that is compared to my recent experiments at ISO 6. It just goes to show how varied the hobby of photography is!

Andrew S Redding

There's a big demand for expired film, particularly from more 'fine art' photographers and image makers. Shame you didn't send us one of your images, Andrew – Geoff Harris, deputy editor

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Feeding the world

Luca Locatelli speaks to **Nigel Atherton** about his story on Holland's agri-tech industry that was highly commended at World Press Photo

What was the inspiration for the project?

Science, technology and the environment is my specialism, and this was one of a series of stories we were doing about sustainable innovations. We

were trying to discover the most brilliant examples of technology designed to solve our planet's most pressing issues, like climate change.

The Netherlands is actually the second biggest exporter of

food in the world after the USA, and it's about 75 times smaller in area. In the last 30 years they have developed their agricultural technology to produce 10 times more useful crops in the same space, using 95% less water. They don't use pesticides or GM crops – it's all about cross feeding. They are the leader in farming technology, and have the biggest university in the world for agriculture. About 60% of the students are from abroad, so the innovations are being studied and adopted around the world.

You've done a great job of taking something that's not especially photogenic and creating striking pictures.

Yes, I love technology, and I strongly believe we are too intelligent to destroy the planet. But technology is not easy to photograph; you have to work hard to find the best photo opportunities. So I'm really glad that people recognise these pictures as



Luca creates striking pictures of subjects that are not typically photogenic

ALL PICTURES © LUCA LOCATELLI

powerful and photogenic, because they are, in essence, complicated images.

Do you have a team of people helping you to find these great photographic opportunities?

Yes I have a team that works with me, but there's also the *National Geographic* team, and we joined forces for this project – especially in this case as we needed to gain access to these companies and take up a lot of their time. There needed to be a lot of pre-production, to open the doors. *National Geographic* has huge respect all over the world so that was really helpful. Luckily the Dutch government itself helped us and arranged lots of opportunities for us. Everyone was very cooperative. These companies are leading the world in the field of agri-technology and do appreciate



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Furrows of artificial light lend an otherworldly aura to the greenhouses in Westland, the Netherlands

need to use a lot of additional lighting?

Not in this case. I am not shy to illuminate and spend a lot of time trying to get good lighting, and I'm always carrying around a set of Photon Beard lights. In this project I mostly used natural light – of which there was actually a massive amount in most of these places. Only on one or two occasions did I have to use flash.

Do you have a favourite picture from the food-production shoot?

I think my favourite is the house surrounded by greenhouses [see below left], because that is the house of the modern farmer. Eventually, in say 2050, all farmhouses will look like this. Which is, in a way, very sad, as I actually own a traditional farmhouse in Tuscany. But here we are talking about producing a lot more food, with less impact on the planet. And that's the only solution we have at the moment.



A farmhouse surrounded by greenhouses in Westland



Inside one of the biggest greenhouses in the world

Are you optimistic that technology is the solution to our global problems?

To be honest, I don't consider myself as optimistic. It's not like I believe we can completely change the mindsets of people. We have the potential to solve our problems through technology, but we are far from doing so. It's going to take a lot of work. But I can see great examples of change, so we can change the world if we all want to. But with these recent conservative political changes around the world, I can't be optimistic. I'm really more of a dreamer – I hope that at some point we'll use our intelligence and competence to still make a lot of money for the global economy but do so in a more sustainable way. The World Press Photo recognition has really helped towards spreading this story, so we are very happy.

people spreading the word about their work.

Your images are incredibly detailed. Are you using medium format?

Yes. I like to use the best available technology for my work. My main camera is the Fujifilm GFX 50S, which I love. I also use a DJI Inspire drone for aerial work. I would

like to use my GFX with a drone, but the results from the Inspire are currently better.

A lot of the pictures seem to be taken with wideangle lenses.

Yeah, I make use of the wideangle quite a lot. I like the GF23mm f/4 if I need a really wide wideangle, because it's

equivalent to an 18mm lens on 35mm full frame. Normally though, the 45mm f/2.8 is the one that is always on the camera. But I also really like the 32-64mm zoom, which has given me great flexibility and actually produces great image quality.

Some of your subjects are on a huge scale. Do you



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EISA Maestro UK

We take a look at the winner of the UK EISA Maestro competition for 2018

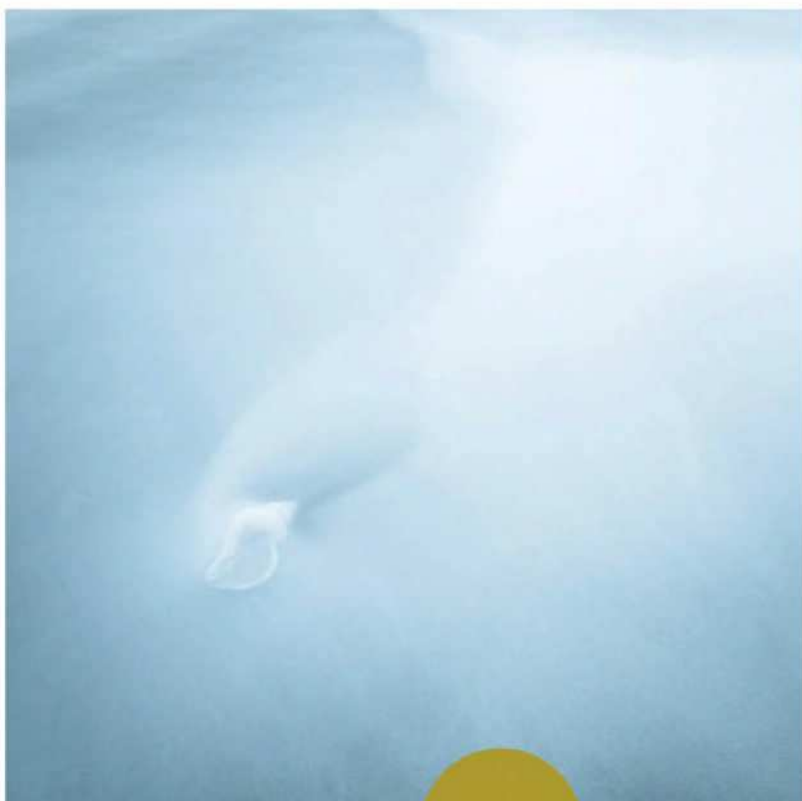


EISA Maestro competition winners

The theme of the 2018 EISA Maestro competition was nature photography. The winning entries from each of the 15 participating EISA countries were judged together at the Association's General

Meeting in June 2018 and the final results will be revealed at the EISA Gala in August. The overall winner will take home a cash prize of €1,500 and the EISA Photo Maestro 2018 Trophy.

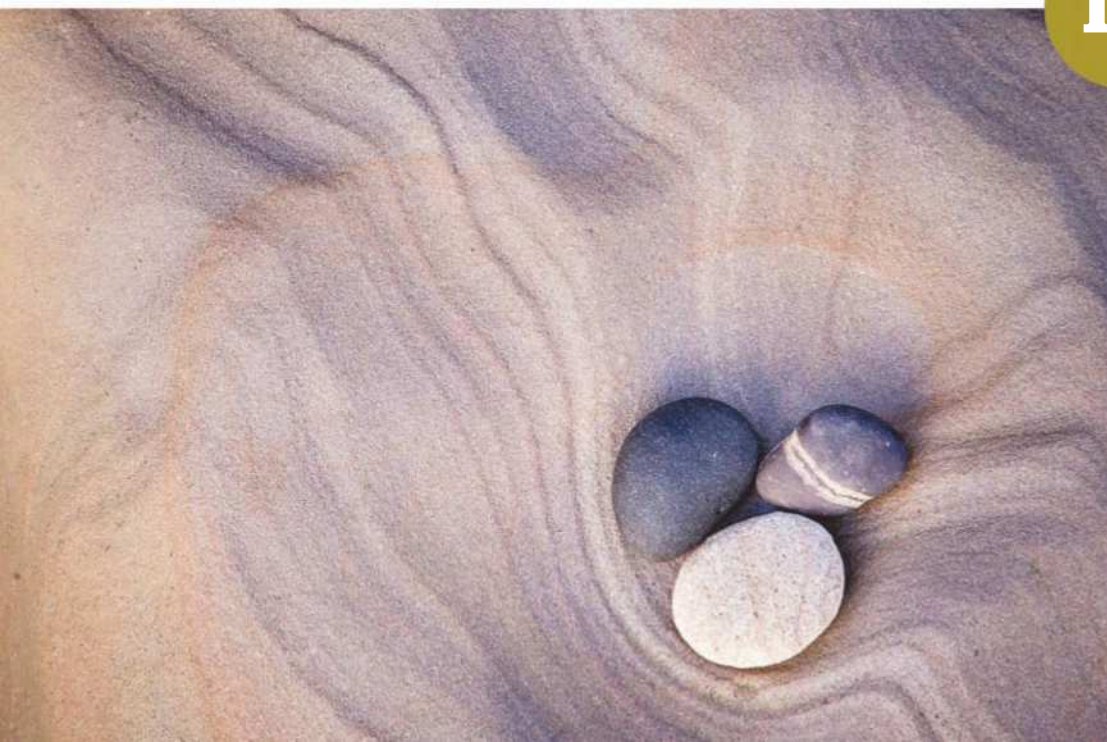
The overall winner from the UK, as selected by the AP team, is Tom Lowe and we see his work here. The two runners-up portfolios will be featured in the 7 July issue of AP.



1st

**Tom Lowe,
Whitley Bay**

'I love the challenge of trying to make unique and interesting images from details within the landscape which are often overlooked or considered unphotogenic. The coast is a great place to do this as it's in a constant state of change, with new, weird, and wonderful subjects revealing themselves with the ebb and flow of each new tide. Living so close to the coast allows me to spend a lot of my time focusing on seascapes and their intimate details. I shoot with a Canon EOS 6D and mainly use the EF24-105mm f/4L IS USM for my coastal abstract work.'





The images

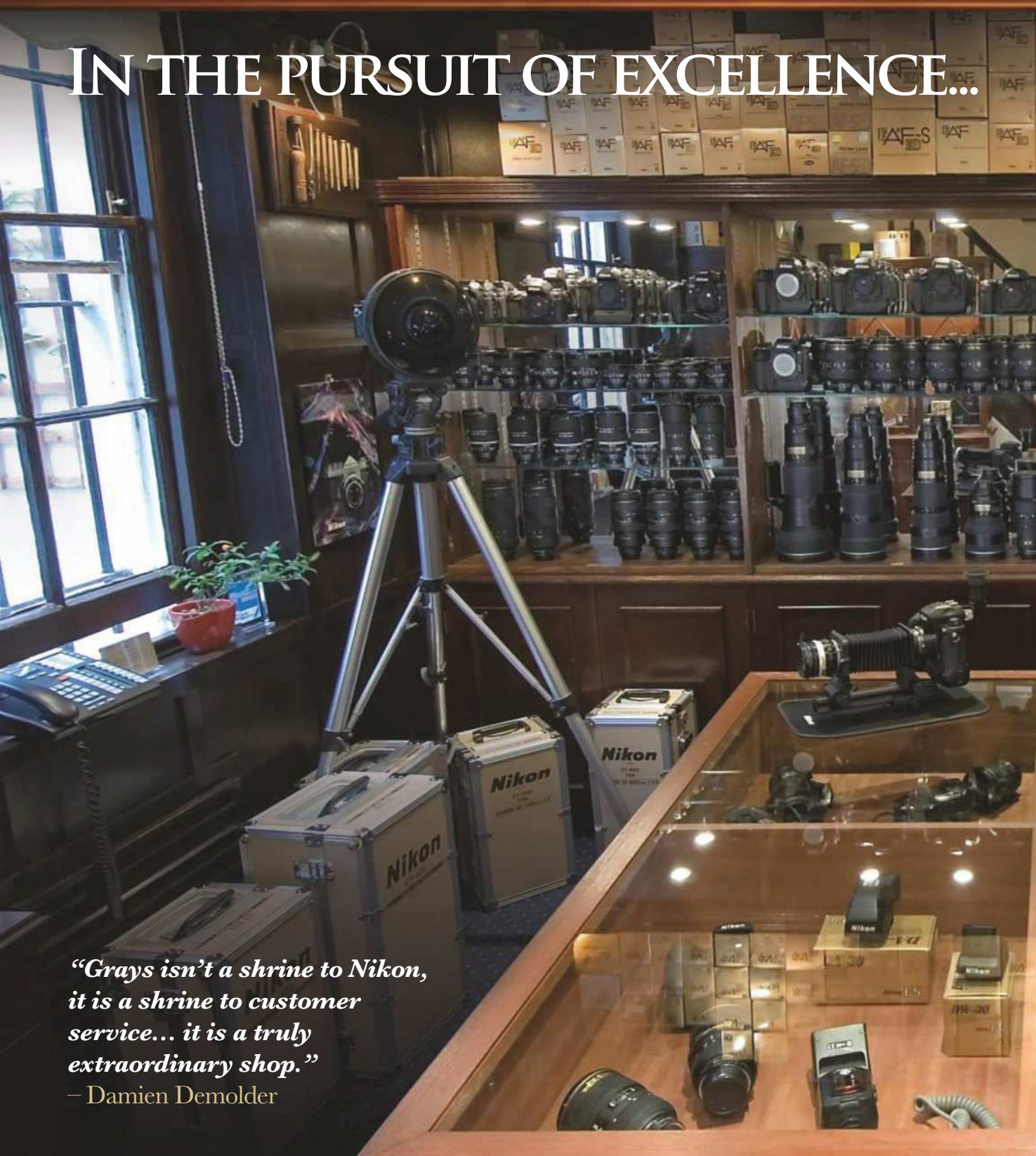
Tom is an amateur photographer based in Whitley Bay on the north east coast of England. All of Tom's images in his winning portfolio were taken on the stretch of coast between the seaside towns of Whitley Bay and Blyth, which is only a 15-minute drive from his home. Tom says, 'I like to keep my photography local because it gives me the chance to really get to know a location, since I can return as often as I like.' The abstract nature of his work and the detailed observations he's made really stood out to the AP team during the judging period. See **Instagram: @f22digital**.



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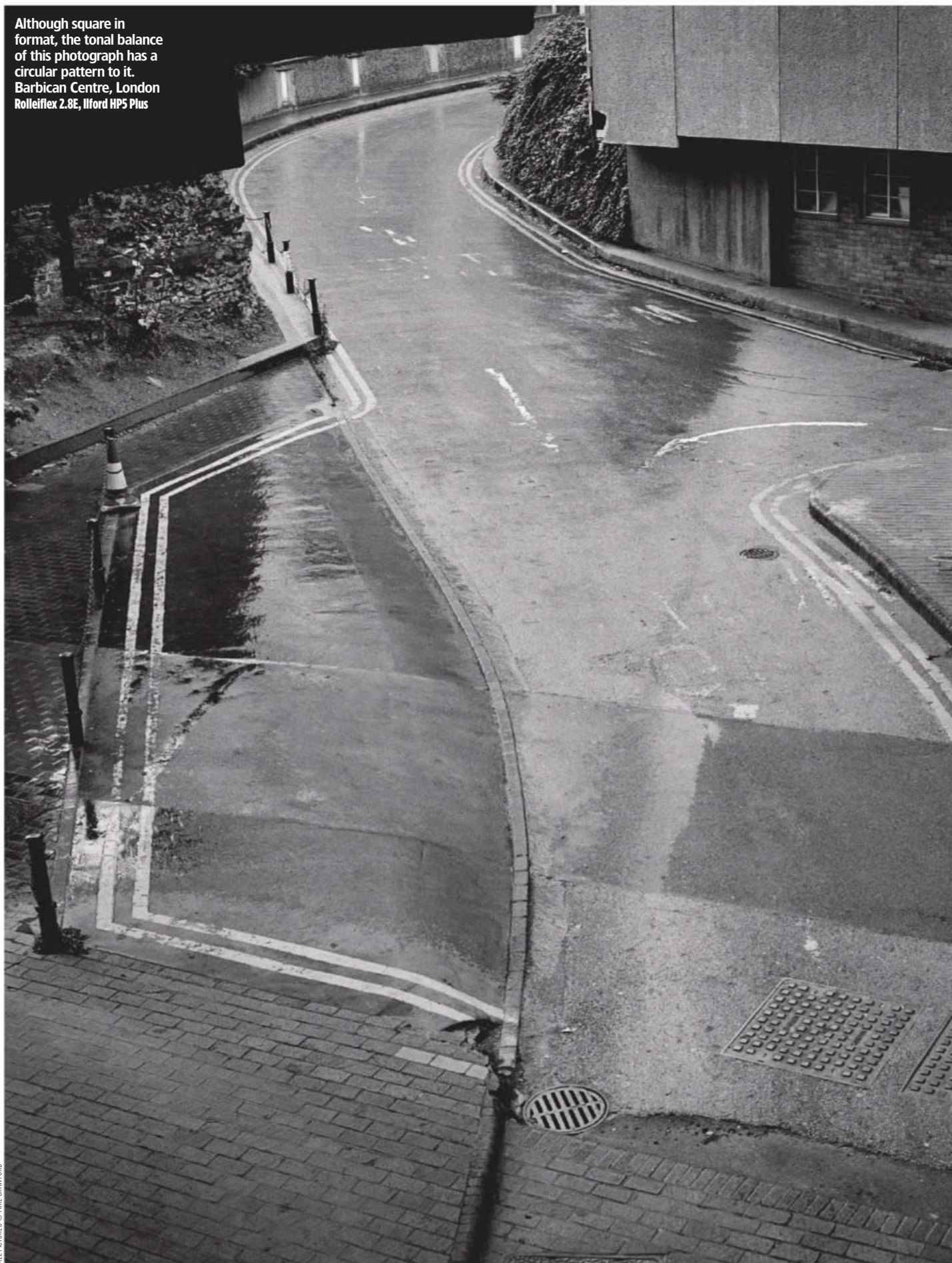
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Although square in format, the tonal balance of this photograph has a circular pattern to it. Barbican Centre, London
Rolleiflex 2.8E, Ilford HP5 Plus





Mike Crawford

Mike Crawford is a London-based photographer and specialist printer working primarily in urban landscape and portraiture. For over 20 years he has run Lighthouse Darkroom, one of the UK's premier photographic labs, doing work for leading photographers on numerous exhibitions and publications. See www.mike-crawford.co.uk.

Tone control

Darkroom specialist **Mike Crawford** talks about the importance of tonal balance when it comes to making a fine black & white print

When working in the darkroom, controlling tonal balance is a very important consideration in making a fine print. It should not be confused with compositional balance, that is, how the contents of the frame are aligned in the photograph – but there is a close and symbiotic relationship between the two. Indeed, controlling the tonality by changes to the contrast and depth of tone should emphasise and strengthen the composition so the viewer will correctly ‘read’ the image, not from left to right as with text but to be guided by the weight of the tones and how they lead the eye in to the focal point.

With tonal balance we can control areas of the photograph by making changes on how light or dark to print different areas. This will not only emphasise key subjects, but will also hopefully reduce distractions that may take the viewer's eye away from more important elements of the print. While this is achieved through selective choices of contrast and exposures for different parts of the print, this article is not so much about how to dodge and burn, but why we dodge and burn.

Why we dodge and burn

This is certainly not exclusive to photography; indeed it is a fundamental part of art theory. I find it worthwhile to study books on photographers and painters, or if possible view their work in a gallery, to see how an individual artist or

photographer has used different tones to control the balance within the work, whether on canvas or photographic paper. Sometimes it can be a very subtle thing. While careful manipulation and dodging and burning can transform an image and often convey a different story to the intentions of the original photograph, a print may sometimes just need some selective darkening on one side, or in a corner, to hold the photograph together and remove distracting highlights.

Our eyes will instinctively go towards large areas of light or dark tones, despite there being no interesting content there. In such cases the differences between two such prints may not be initially obvious to the viewer, but when shown both together, the print in which the tones have been balanced will usually be preferred, even if at first glance there seems to be little difference between the two.

This is not to say that we should aim to make our prints regimental or symmetrical in tone, far from it; instead we should consider how the tonal values of a print work together. I know printers who recommend holding a print upside down, or reflected in a mirror, with the idea that a well-balanced print should work tonally both ways – a practice taken from painting. Some photographs will naturally be higher key, comprising predominantly of highlights with darker compositional lines and details in the shadow range. These may require extra burning in or print flashing to smooth the lighter

tones, especially where they meet the print border. Alternatively, a lower key print consisting of more shadows and midtones may need selective dodging to accentuate the highlights.

Flashing

Flashing is a very useful tool when correctly applied and can bring in just enough detail to register information in the highlights. I certainly find it essential sometimes for balancing out bright skies or other distracting light areas. It can also be applied selectively, using card to cover most of the print or even cutting out a mask to only add tone to one area. Like dodging and burning, it is important to keep the mask moving during the flash exposure. If the flash is too long, the print will soon look grey and degraded though there are occasions when a longer flash will be useful and appropriate for darkening a burnt-out highlight towards a deeper tone.

While it may sound theoretical, generally there are no strict rules for controlling tonal balance, as shown in the examples printed for this article. Each image usually requires a different approach from the next. When working on a series of prints, particularly of the same subject for an exhibition, this choice of controls will help to unify the work. The compositional details will change, and the depth and key of each print may vary, but hopefully the tonalities will be well balanced so that there is a consistency to the work while still making each photograph individual.

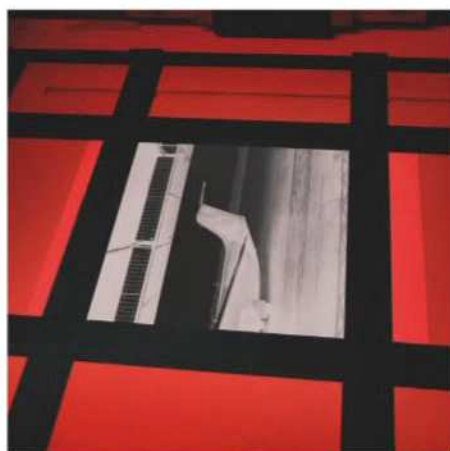


Creating a high-key image

WITH this image of the staircase I aimed to create a print in a higher tonal key with more highlights and midtones than shadow. As can be seen from the left-hand straight print on grade 3, the area of shadow at the bottom of the frame is visually dominating. I found that by printing a lot softer, on grade 1.5, and carefully holding back the lower section during part of the exposure, it was possible to even out the tones. Maybe I was thinking too literally of the content of the photograph, but

I wanted the viewer to keep following the direction of the steps in a spiral manner, which previously was difficult to achieve with such a difference in tones. I also wanted to reference the work of artist MC Escher and his optical illusions of impossible staircases that never end, which is perhaps why I printed the negative upside down. So while it looks as though the steps are descending, in reality I was shooting upwards underneath a rising staircase.

PRINT FLASHING



1 Assessing the negative

This photograph's composition is made from layers of contrasting tones interrupted by the tail of an airplane, thus breaking its symmetry. The shadow detail of the negative was quite thin so it was necessary to print on grade 4 with some additional burning in on the highlights at a softer grade.



2 First print

To add more tone, I subsequently flashed the paper, which requires a very short burst of white light. This can be done by removing the negative from the carrier, stopping the enlarging lens down, and giving a brief exposure, probably for less than a second.



3 Flashing the print

A simpler method is to hold an opaque Perspex sheet under the lens, (pre- or post-exposure), leaving the negative and f-stop untouched. This projects a diffused even tone allowing an exposure of seconds instead of tenths of a second. It is then easier to selectively flash, holding back with a card.

Making your subject stand out

WITH portraiture, the composition within the frame should lead the viewer to the subject while considering the environment or location of the portrait. Again, controlling the tonality will help to strengthen and accentuate how the photograph is perceived. This portrait of Slovenian artist Oto Rimele was taken at the Barbican Centre in London. With the subject

placed centrally, among the concrete pillars and stairways, a straight print tends to be read too obviously, from left to right, which is further emphasised by the direction in which he is looking. Almost half the photograph consists of the dark L-shaped concrete banister he is resting on. This anchors the balance towards the left, while opposite, diagonally towards the

top right, the print is very bright. With these contrasting tones, the main subject tends to be somewhat lost in the middle. Holding back the darker areas on the left and selectively burning in the lighter pillars on the right not only balanced the tones, which accentuated the composition, but importantly, let Oto stand out more as the main subject of the photograph.



4 Test strip

A test strip is essential to judge how much flashing is required to add tone but not to dull the highlights or midtones. As can be seen, too long a flash will make the print appear flat and grey.



5 The finished print

If done correctly, flashing can subtly aid the tonal balance of a print by controlling distracting highlights. This is very useful for adding tone to a blank white sky so it stands out from the print border.

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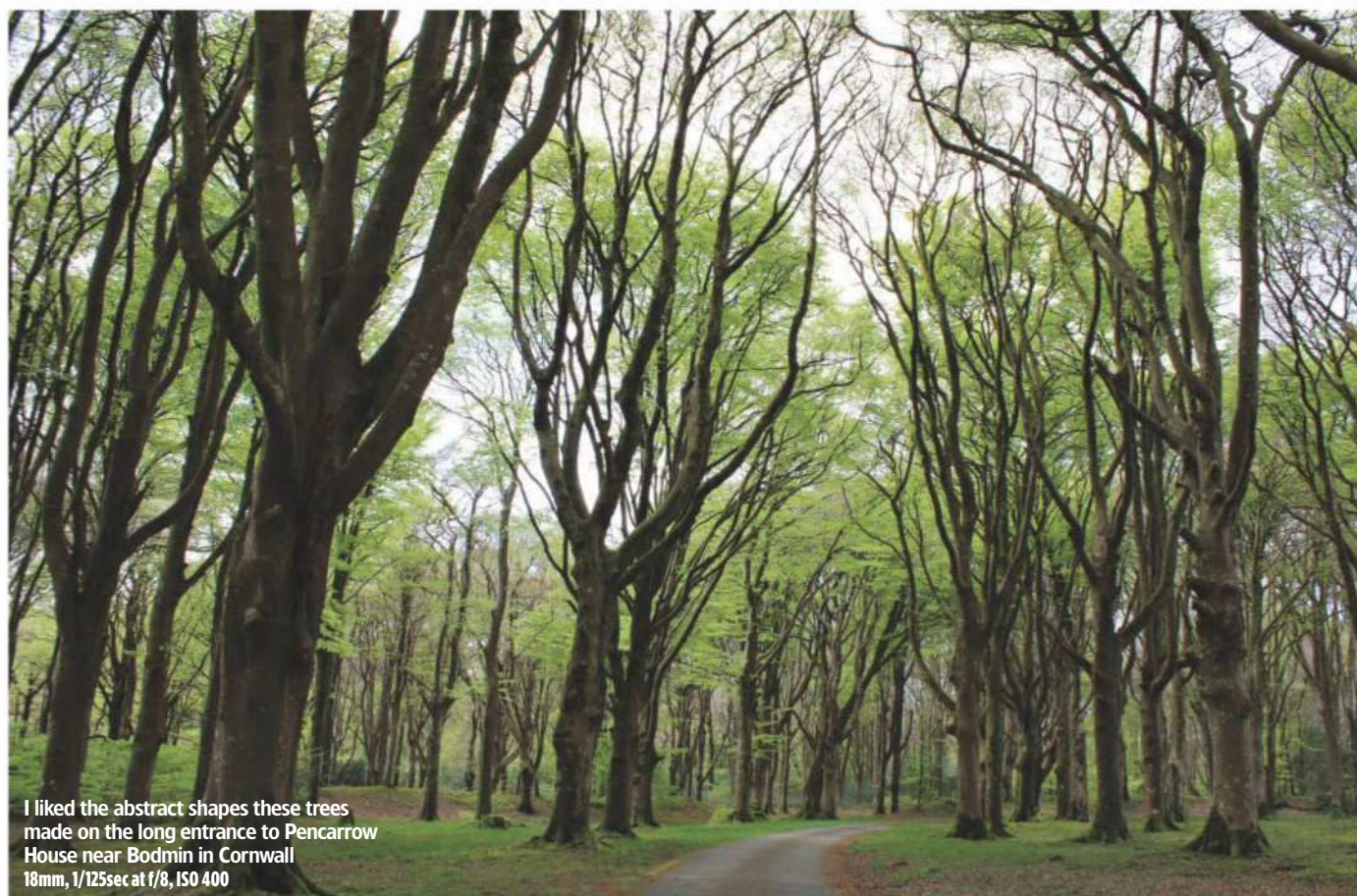


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I liked the abstract shapes these trees made on the long entrance to Pencarrow House near Bodmin in Cornwall
18mm, 1/125sec at f/8, ISO 400

Canon EOS 2000D

The EOS 2000D is one of three Canon entry-level DSLRs. **Audley Jarvis** finds out if it's the best of the trio

In years gone by, Canon used to offer a single entry-level DSLR that fulfilled the task of providing an affordable and easy-to-use camera that those new to DSLR photography could learn with. In the past 12 months, however, this has changed somewhat, and Canon now offers no fewer than three entry-level DSLRs to tempt newcomers into its EOS ecosystem.

The cheapest of these is the 18MP 4000D. At £369 with an 18–55mm kit lens, it provides a no-frills entry point to the Canon system. For an additional £100, the 2000D we have here bumps resolution up to 24.1MP. It also comes with an expanded set of physical controls along with a significantly sharper rear display. Sitting above both is the 24.2MP 200D, which at £559 with a

18–55mm kit lens costs around £90 more than the 2000D.

Given that the 2000D sits neatly in the middle of this trio, it's likely to be a tempting proposition for anyone looking to buy their first DSLR. That said, it makes sense to weigh up its relative merits and shortfalls against Canon's other entry-level DSLRs beforehand.

Features

In terms of its key hardware components and headline specifications, the 2000D is almost identical to the 1300D from 2016 that it succeeds. The main difference between the two is that the 2000D comes with a 24.1MP APS-C CMOS sensor compared to the 1300D's 18MP chip. This puts the 2000D more into line with its main rival, the 24MP Nikon D3400 (£450 with

18–55mm AF-P VR kit lens). Elsewhere, though, there is little to separate the 2000D and 1300D. For example, the 2000D comes with the same DIGIC 4+ image processor found inside the 1300D, the upshot of which is that it doesn't offer any significant upgrades in terms of performance.

Sensitivity also remains unchanged, with the 2000D providing a native range of ISO 100–6400 plus an extended setting equivalent to ISO 12,800. By way of comparison, the Canon 200D can be extended to the equivalent of ISO 51,200, while the Nikon D3400 offers a maximum setting of ISO 25,600. Video recording abilities also remain at 1080p Full HD capture at 30fps, backed up by 720p HD capture at 60fps and VGA capture at 30fps. This puts the 2000D slightly behind both the Nikon D3400 and Canon 200D, both of which can record Full HD video at up to 60fps.

On the back, the 2000D has a 3in 920k-dot LCD



Data file

Canon EOS 2000D

Price	£469 with 18–55mm IS lens
Sensor	24.1MP APS-C CMOS
Output size	6000 x 4000 pixels
Focal length mag	1.6x
Lens mount	Canon EF mount
Shutter speeds	30–1/4,000sec
Sensitivity	ISO 100–ISO 12,800 (expanded)
Exposure modes	PASM, Scene Intelligent Auto, No Flash, Creative Auto, 6x Scene
Metering	Multi, Spot, Average
Exposure comp	±5EV in 1/3EV or 1/2EV steps
Cont shooting	3fps
Screen	3in, 920k-dot fixed LCD
Viewfinder	Pentamirror, 95% coverage, 0.5x equivalent magnification
Video	Full HD (1920x1080)
Memory card	SD, SDHC, SDXC
Power	LP-E10 Li-ion battery
Battery life	Approx 500 shots per charge
Dimensions	129x101.3x77.6mm
Weight	475g (with battery and card)

Focal points

Despite its entry-level positioning, the EOS 2000D comes with a number of useful features

Picture styles

These JPEG-processing effects can be used to give your images a certain look. There are six to choose from: Auto, Standard, Portrait, Landscape, Neutral and Faithful. In addition, you can tweak the sharpness, contrast, saturation and colour tone settings.

Wi-Fi/NFC connectivity

In addition to built-in Wi-Fi, the 2000D also provides NFC connectivity. The Canon Camera Connect app is free to iOS and Android users and allows you to transfer images as well as control the camera remotely from your smart device.

Creative filters

The 2000D has five creative filter effects: grainy B/W, soft focus, toy camera, miniature effect and fisheye. They aren't used at the point of capture, but applied when the camera is in Playback mode.

Auto Lighting Optimizer

Found inside the main menu, this processing tool is designed to lighten shadow areas when the camera is faced with backlit subjects or high-contrast situations.

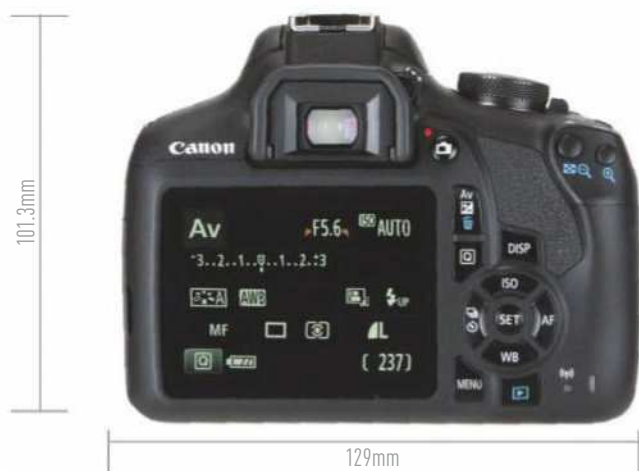


Built-in flash

With a guide number of 9.2m at ISO 100, the 2000D's pop-up flash can be called upon to illuminate close-by subjects in poor light. There's a hotshoe on top of the pop-up flash, which allows you to use more-powerful flashguns.

Creative Auto mode

Located on the exposure-mode dial, Creative Auto provides an easy way of controlling depth-of-field settings through the use of simplified slider controls.



display that is vastly superior to the 2.7in/230k-dot display of the 4000D. Unlike the 200D, however, it is fixed in place and lacks any touch functionality. Above this sits a pentamirror viewfinder that provides 95% coverage. While it's bright and clear, it is small compared to those found on higher-end DSLRs, at 0.5x equivalent magnification.

In addition to the standard quartet of PASM exposure modes, the 2000D provides a fully automatic Scene Intelligent Auto mode for point-and-shoot duties, alongside a Creative Auto mode for simplified depth-of-field control. The exposure-mode dial is rounded off by a Forced Flash Off mode and six individual Scene positions: Portrait, Landscape, Close-up, Sports, Food and Night Portrait. In terms of JPEG image-processing options, the 2000D offers Canon's shadow-boosting Auto Lighting Optimizer, plus the usual array of Picture Styles that can be used to adjust contrast, saturation and sharpness.

Body and design

In terms of its size, weight and general appearance, the 2000D is all but identical to the 1300D. Encased within a polycarbonate shell, it's relatively well protected from the kind of occasional bumps most cameras sustain over time, on top of which it also benefits from a metal lens mount. As we'd expect of an entry-level DSLR at this price point, the 2000D isn't weather-proofed, so you'll need to take care when using it in wet weather. Aesthetically, the 2000D stays true to Canon's principle of functional design, with its curved edges and matt-black finish giving

it a relatively clean and modern look. As with its predecessor, it is guilty of feeling a bit plasticky, though. Thanks to its textured grip and sculpted thumb rest, the 2000D sits nicely in the hand, and feels well balanced with the 18-55mm IS II kit lens attached.

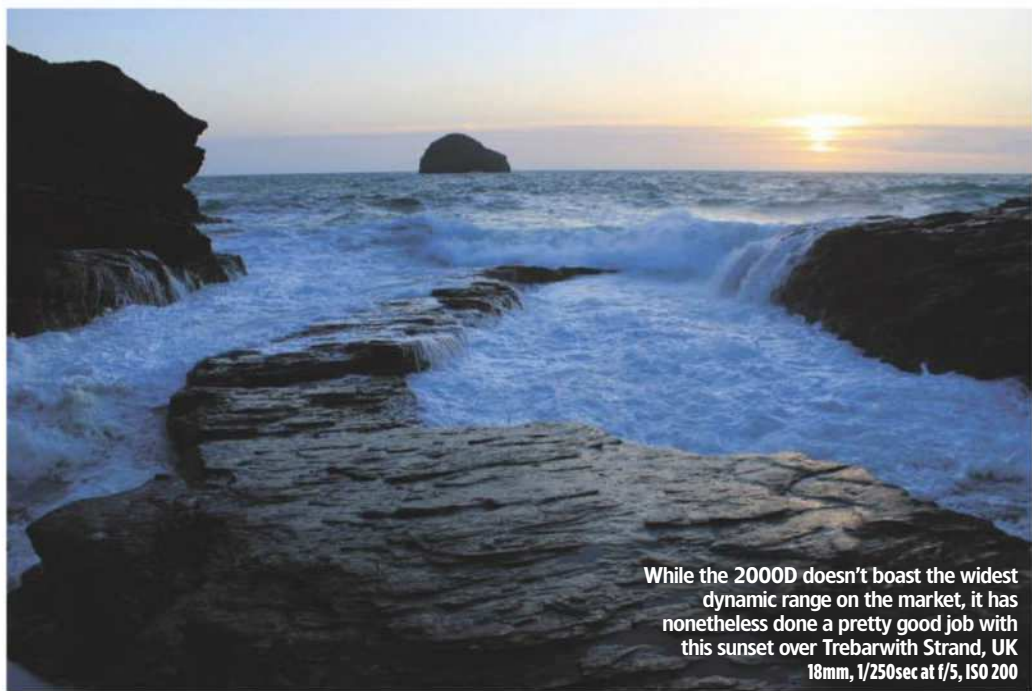
Compared to the 4000D, the 2000D boasts a relatively generous array of buttons, all of which are well spaced, relatively large and clearly labelled. The four buttons that comprise the d-pad provide direct access to ISO, Autofocus, White Balance and Drive Mode settings, while to the left of these is a useful Quick Menu button (marked 'Q'), which can be used to call up an intuitive menu that's tailored to the camera's current exposure mode. While it lacks any user-assignable function buttons, you do get an AE-Lock button, which is a nice touch for an entry-level camera. Canon has chosen to remove the graphical user interface found on the 200D altogether, which seems an odd decision given the 2000D's entry-level positioning. It does, however, come with a feature guide that offers simplified explanations of what the camera's various modes and features do as you switch between them.

Performance

Given that the 2000D increases resolution to 24MP but employs the same DIGIC 4+ processor as the 1300D, it's no great surprise to discover that the camera isn't particularly speedy. Continuous shooting, for example, maxes out at 3fps which is slower than the Canon 200D and Nikon D3400, both of which can shoot at 5fps. At 3fps we were able to capture



Shooting in dim light at a raised sensitivity setting, the 2000D has done a good job of capturing this antique dodgem ride. 55mm, 1/80sec at f/5.6, ISO 1600



While the 2000D doesn't boast the widest dynamic range on the market, it has nonetheless done a pretty good job with this sunset over Trebarwith Strand, UK
18mm, 1/250sec at f/5, ISO 200

around 40 consecutive full-size JPEGs before the buffer filled and the speed dropped, while in raw this fell to around 10 consecutive images. In raw + JPEG, we were only able to capture around six or seven consecutive frames before the camera began to stutter.

Autofocus through the viewfinder is taken care of via the same nine-point phase-detect module used by the 1300D (and also the 4000D/200D). While perfectly functional, this now feels rather dated. Despite relatively limited coverage, focus acquisition is both fast and accurate,

especially when shooting static subjects. In live-view mode, it's a different story altogether, with the 2000D's contrast-detect system being painfully slow to acquire focus even in good light. In this respect, Canon's decision not to bestow the 2000D with the Dual Pixel on-sensor phase-detection technology offered by the 200D strikes us as a missed opportunity. With the supplied 18-55mm IS II kit lens attached, focusing is also rather noisy, which is something to bear in mind when shooting video, especially given the 2000D's lack of an external microphone input.

As we'd expect, the 2000D's APS-C sensor delivers very good image quality, producing clean and attractive JPEGs, especially at lower sensitivities. The additional resolution that the 2000D enjoys over the 1300D and 4000D is also useful for those looking to make larger prints or crop more aggressively into images without sacrificing overall image quality. Metering from the 63-zone metering module is generally reliable, while automatic white balance metering is consistently on point, producing accurate and lifelike colour.



Resolution



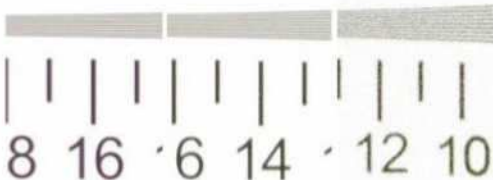
Below are details taken from our resolution test chart pattern (shown above).

At ISO 100 and shooting in raw, the 2000D's 24.2MP APS-C sensor is able to resolve 3,200l/ph. Raising the sensitivity to ISO 800 produces a figure of 2,800l/ph. At higher ISO settings, sharpness falls off more rapidly, with ISO 6400 producing a figure of 2,400l/ph and ISO 12,800 resolving 2,200l/ph.

RAW ISO 100

RAW ISO 800

RAW ISO 12,800



Noise

In-camera JPEG processing gives excellent results between ISO 100 and ISO 200, with no traces of noise even when viewing images at 100%. By ISO 400 and 800, some minor artefacts are visible in shadow areas at 100%. By ISO 1600, softening is slightly more pronounced, but images remain good overall. At ISO 3200 the softening effects of noise become more noticeable, increasing further by ISO 6400.

RAW ISO 100

RAW ISO 400

RAW ISO 1600



RAW ISO 3200

RAW ISO 6400

RAW ISO 12,800



Verdict



THERE'S NO doubting that the 2000D is a solid enough entry-level camera, yet there's little about it that really stirs the senses. While it is an affordable entry point into the Canon DSLR system, it provides only an incremental upgrade over the 1300D. In terms of the competition, the Nikon D3400 betters it in many departments.

The main issue, however, isn't so much competition from rival DSLR manufacturers or indeed from the mirrorless segment but rather from one of Canon's other entry-level models. While the 2000D is a solid enough camera in its own right, the 200D easily provides much better value for money if you can extend your budget by an extra £90. While the 200D might be a 2017 model, resolution and image quality between it and the 2000D are all but indistinguishable, on top of which you're getting a much more refined and feature-rich camera. If your budget simply won't stretch that far, and you're determined to buy into the Canon DSLR system, then the 2000D remains a solid if unspectacular alternative.

For and against

- ✚ Affordable and easy to use
- ✚ Very good image quality
- ✚ Significant step up from 4000D
- ✖ Slow focus in live view
- ✖ Feels a bit plasticky
- ✖ 200D is better value for money

FEATURES	7/10
BUILD & HANDLING	7/10
METERING	7/10
AUTOFOCUS	6/10
AWB & COLOUR	8/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10

Essential cloud storage

With cloud-based backup services you'll never lose your photos again and can access them on the move. **James Abbott** compares six options

Backup

If you have a large volume of images that you need to back up, a full computer backup solution is the most cost-effective option.

Mobile options

Dropbox, Google Drive and Microsoft OneDrive can be integrated with mobile devices allowing you to access files on a phone or tablet.

Sharing

For sharing files across multiple computers, Dropbox and Google Drive offer simple solutions with free subscriptions.

Reality

Despite the term 'cloud', all services use data centres and physical drives to store data, and will have multiple backups for security.

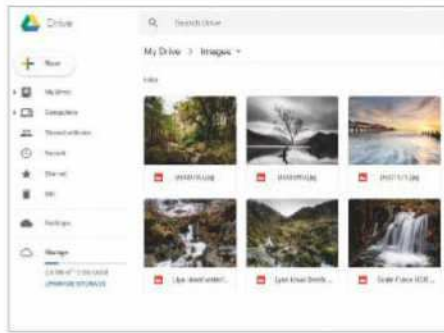
Convenience

Whichever cloud-storage option you choose, the ultimate aim is convenience combined with the security of your important files.



Data file

	Price	Storage options	Free storage	Complete PC backup	File sharing	Office apps included	Compatibility	Phone/tablet app
Google Drive	Free-£239.99 per month	15GB-30TB	Yes 15GB	No	Yes	Yes	PC and Mac	Yes
Microsoft OneDrive	Free-£79.99 per year	5GB-5TB	Yes 5GB	No	Yes	Yes	PC and Mac	Yes
Dropbox	Free-£199 per year	2GB-1TB	Yes 2GB	No	Yes	No	PC and Mac	Yes
Backblaze	\$50 (approx £37) per year, per PC	Unlimited	No	Yes	Yes	N/A	PC and Mac	Yes
IDrive	Free-\$99.50 (approx £74) per year	5GB - 5TB	Yes 5GB	Yes	Yes	N/A	PC and Mac	Yes
Livedrive	£48-£144 per year	Unlimited	No	Yes	Yes	N/A	PC and Mac	Yes



Google Drive

- Free-£239.99 per month
- www.google.com

NO INTRODUCTIONS necessary here because Google is one of the biggest players in web-based services, and is the creator of the open-source Android operating system. If you're already using other Google apps such as Calendar or Google Photos, then Google Drive is a no-brainer with several packages on offer: 15GB free, 100GB £1.59 per month, 1TB £7.99 per month, 10TB £79.99 per month, 20TB £159.99 per month and 30TB £239.99 per month.

At the free end, or with a storage limit up to 5TB, Google Drive is a great all-round option and highly cost-effective. Beyond this though, prices quickly soar as seen above, with the most expensive 30TB package costing a whopping £2,880 per year. Quite a hefty figure when you consider you can back up an entire computer with no storage limits for as little as a few pounds a month. The downside there is that you don't get the productivity advantages offered by the Google ecosystem. You could, however, use one of those services alongside a free or 100GB Google Drive account to enjoy the best of both worlds at the most competitive price.

Google Drive also includes Google Docs, Sheets, Slides and other apps which means you can create Microsoft Office compatible documents in your browser if using a computer, or using apps on a smart device. One clever feature here is that if two people are working on the same shared document, for instance, you can both type and make highlighted changes at the same time. Sharing links to files or folders is incredibly easy, as is setting the privileges of the recipient – so you can control whether the shared files are read only or available to be edited.

As far as free-storage options go, Google Drive is one of the most generous at 15GB. This is plenty of space for keeping important files backed up and even a large selection of JPEGs so these can be shared easily. To upgrade your account to 1TB, which would allow most people to back up their raw files and edited images, you could probably get a better deal with competitors, but as smaller storage options go it's highly competitive.



Microsoft OneDrive

- Free-£79.99 per year
- www.onedrive.live.com

IF YOU'RE a Windows 10 user, then you'll already have OneDrive installed on your computer. But to access the service, you'll need to be logged into your Microsoft (Outlook/Hotmail) account on your computer. The folder can be located easily in the file tree in Windows Explorer and is called 'OneDrive'. Here you can add files or create new folders to be backed up to the cloud.

Since it's already installed on your computer, OneDrive is a great option for sharing important files between two or more computers if you have a desktop and laptop. The downside is that the free account provides only 5GB of storage compared to Google Drive's 15GB, so only a limited number of documents and images can be stored in this account type. It's still better than Dropbox's paltry 2GB for free. And despite being a Microsoft product, this storage is available for both PC and Mac users.

At the lower end of the storage option OneDrive sits behind Google Drive in terms of cost-effectiveness, but once you get to the 1TB mark Microsoft begins to get the edge. Costs for OneDrive are: 5GB for free, 50GB is £1.99 per month, 1TB including Microsoft Office for one PC or Mac is £59.99 per year, and 5TB including Microsoft Office for five PCs or Macs is £79.99 per year. So basically, if you're a Microsoft Office user you can get the latest apps plus a reasonable amount of storage for a single price. If, however, you're running an older version of Office that doesn't follow a subscription model you may not need this feature, so perhaps one of the other services gains an edge here?

Microsoft OneDrive allows you to share access to folders and files in the same way as Google Drive and Dropbox, and is easy to use. There's also a mobile app so you can access files on smart devices. You get a fairly decent amount of storage and features for a reasonable price, and the inclusion of the latest Office apps in the 2-5TB subscriptions is a bonus if you use them regularly. Microsoft has produced an attractive and competitive offering, but one that perhaps relies on the user needing an Office 365 subscription too.



Dropbox

- Free-£199 per year
- www.dropbox.com

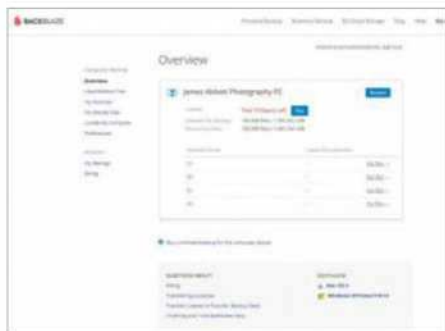
AS ONE of the veterans of cloud storage and file sharing, Dropbox is one of the best-known services available. But with stiff competition coming from some of the biggest players in the tech industry, is being an established brand enough to entice new customers and retain old ones? At one time, new Dropbox accounts offered 10GB of storage for free, but in recent years this has been reduced to just 2GB which is extremely limited, to say the least – and users would no doubt require more space quickly.

Storage subscription options for personal users are limited to just three: 2GB for free, 1TB for £79 per year called Plus, or 1TB for £199 per year called Professional. The latter has a number of advanced features including a 120-day version history and advanced sharing options compared with other accounts. This is more expensive than Google Drive and OneDrive with fewer features, so you really need to have a strong preference for Dropbox to make it the best option for you. There are also business options available but these are more expensive and have a cost per user for a minimum number of users, so are perhaps not relevant to this review.

Where Dropbox also fails against the competition is in the inclusion of Office apps for performing tasks such as word processing and creating spreadsheets. While these aren't essential apps for photography, they are apps that many of us use on a daily basis so their inclusion in packages has to be considered. Dropbox does offer 'Dropbox Paper', which allows you to create documents that can be used for writing, sharing comments (in real-time) and embedding images, etc.

Dropbox was once the dominant cloud-sharing/storage service thanks to a stable platform and, well, being one of only a few such services. Things have now changed and while Dropbox remains a stable and easy-to-use service, the amount of free space available can be beaten by both Google Drive and Microsoft OneDrive. The main difference is that Google Drive and OneDrive also provide added Office app features for creating a range of documents, which will be useful for many users.





Backblaze

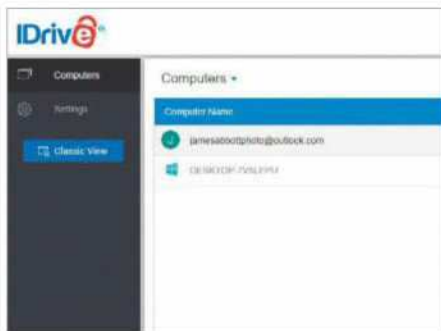
- \$50 per year (per PC)
- www.backblaze.com

ONE OF the hardest tasks for anyone to complete is a regular, full backup of all your files. Backblaze is a service that does this for you and makes the whole process fairly quick and effortless. When you need to restore a file or any part of your backup you can download a Zip file, or receive the restored files on a USB drive or external hard drive up to 4TB. The latter options come with a cost that's refunded when the drives are returned.

Backblaze offers a free 15-day trial, so you can make sure you're happy with the service in terms of backup and recovery before committing and paying for a subscription. The software is incredibly easy to use and you can access files and settings within the desktop app and the browser-based login to your account. The interface for the software is simple to navigate, and default settings work well and will probably be left as they are by most users. It works seamlessly in the background updating files as they change or are added, so you really don't need to do anything apart from check that the app is backing up every now and again.

One interesting feature is that you can share links to backed-up files, which takes us into the realm of Dropbox, Google Drive and OneDrive. This service isn't turned on by default and it's worth noting that you have to pay additional fees for B2 Cloud Storage – the total amount depends on a number of factors. The first 10GB of storage is free though, with unlimited free uploads and 1GB of free downloads per day so this is pretty good for those who don't need to deal with vast volumes of data.

This service takes all of the effort out of complete computer backups and provides an easy-to-use service at a reasonable cost to the user. Restoring files has been made a simple process whichever option you select, although for a UK-based customer requesting a hard drive of a backup, this could turn out to be an expensive option. That said, a download is probably suitable for most people. The great price and simplicity make this a strong option for a full backup and it thoroughly deserves high praise and its Gold Award.



IDrive

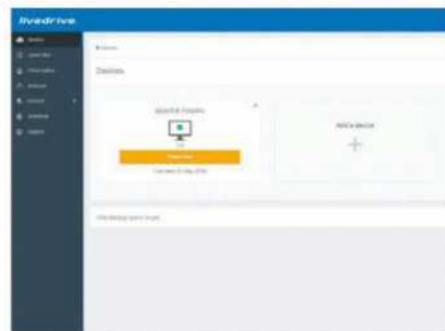
- Free-\$99.50 per year
- www.idrive.com

IDRIVE is a mixture of cloud-sharing/backup service and a full computer backup option, making it a compelling choice. The ability to cover all bases with one cloud service is certainly attractive, but is this a 'Jack of all trades, master of none' or the best of both worlds in a single, simple package? On paper it certainly has a lot to offer.

When it comes to full computer backups the idea of no storage limits is enticing, so, with subscription sizes of 5GB, 2TB and 5TB, IDrive looks inferior to the other two similar options. From a consumer's point of view, it looks like a lot less and is, of course, a finite amount, but in reality 5TB will be enough backup storage for even heavy users. 5GB is free, 2TB is \$69.50 (£51) and 5TB is \$99.50 (£74) which makes this a more expensive option for large backups than its main competitors in this round-up.

One of the key requirements of the software for this type of service is that it's easy to use and IDrive certainly doesn't disappoint. All three options have been strong in this area, and it's difficult to say which, if any, are better. Restoring files is simple, the most strenuous element being that you have to locate the file or folder using the file tree – but that's certainly not difficult and you get used to it quickly. A restore can be performed from the desktop app or through your account on the IDrive website and can be saved to the original location or a new location.

With easy-to-use software and comprehensive features including file sharing with functionality that's similar to those of Dropbox, Google Drive and OneDrive, IDrive effectively spans both types of cloud storage options we've looked at here. If you can back up everything within a 5TB limit, Google Drive and OneDrive may be better for you, while for people who require more storage, Backblaze and Livedrive will be more suitable options. It's a great all-rounder but to all intents and purposes a more complicated version of Google Drive and OneDrive for a similar price of the 5TB subscription. It's also a more expensive option than the Backblaze and Livedrive alternatives we've tested in this cloud storage round-up.



Livedrive

- £48-£144 per year
- www.livedrive.com

LIVEDRIVE personal offers a similar service to Backblaze in that storage is unlimited for one computer. Plus, there's an option for more computers if required. It's also very much a 'setup and forget about it' kind of service, which is great because you don't have to do anything more than check it's running every now and again.

There are three main subscriptions available: Backup for one computer at £48 per year; Briefcase to sync, access and edit up to 2,000GB for £96 per year; and Pro Suite which includes back-up and Briefcase (5,000GB) for £144 per year. This option also allows for five computers to be backed up which is great in a small office or making sure all computers at home are safely backed up.

Briefcase is basically a system that works in exactly the same way as Dropbox, Google Drive and OneDrive where a folder located on your computer, up to the storage limit, will be automatically backed up. As a standalone option this is considerably more expensive than the aforementioned services, but when combined with 5,000GB storage and full back up in the Pro Suite it's a much more usable and cost-effective option if you require several computers to be backed up.

The software and web interface are just as easy to use and intuitive as the other options so no problems there. The software backs up everything selected in the background, so once it's running you can almost forget about it. Reviewing files and initiating recovery is a simple process where files, folders or folder structures can be recovered.

Livedrive is easy to use and set up, and the price for a single computer at £48 per year is a reasonable cost for such a comprehensive backup. Livedrive covers both types of cloud service well, but the main downside is that the Briefcase shared folder has a storage limit of 2,000GB, and is more expensive than Dropbox, Google Drive and OneDrive. One point worth noting is that when signing up for a 14-day free trial you have to provide a payment method. And to cancel the trial it requires a phone call rather than being an option in your online account.



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GAP CODE: 14AW

The MPP, Mark VI camera with accessory wire frame viewfinder fitted



Choosing and using

- Check all shutter speeds fire as appropriate
- Check bellows for light leaks
- Make sure the lens panel moves smoothly along its rails
- Check that the focusing screen is present and not cracked
- Be prepared for darkroom or changing bag work
- Shoot using a sturdy tripod whenever possible
- Use a lockable cable release
- If you are not confident about processing yourself, there are professional laboratories who will handle it for you. Try Digitalab in Newcastle (www.digitalab.co.uk/film-processing)

FILM STARS

Bigger is better

Large-format film is a great way to achieve the best quality for your images says **John Wade**

If you're a film user who craves the very best image quality, go large. Forget medium format on 120 rollfilm. Those images might look impressive against 35mm, but they pale compared to the excellence of large format. The easiest way to use that today is with 5x4in sheet film.

Sheet film formats originated in the sizes of glass plates used by cameras before rollfilm became the norm, hence the reason they are measured in inches, rather than millimetres or centimetres. Full plate was 8½x6½in, half plate was 6½x4¼in, and quarter plate was 4¼x3¼in. There were also smaller and larger sizes, the most popular of the latter being 10x8in, although plate cameras were made for sizes as large as 15x12in. But in the 1930s through to the 1950s, 5x4in plates, and subsequently sheet film, suddenly became

popular – and that's the size that has survived. Ilford, Kodak and Fujifilm between them make black & white negative, colour negative and colour reversal 5x4in sheet film.

Before you can use sheet film, it must be loaded into a film holder. This is a flat box

with slots on each side, covered by a sliding panel called a darkslide. In a darkroom, or using a changing bag, the darkslide is withdrawn, the film inserted into the slots, emulsion side facing out and the darkslide slid back into position to make the whole thing light

How the film holder is loaded (in the dark of course). Note the notches in the film that indicate its correct orientation



Shooting with the MPP



For this picture, the MPP was mounted on a tripod and focused on the ground-glass screen which was then exchanged for the rollfilm back to shoot a 6x9cm transparency on 120 colour reversal film.



This unusual tri-colour picture was shot on 5x4in colour reversal film, using the MPP camera reviewed here. With the camera on a tripod, three exposures were made on the same sheet of film, each through a red, green and blue filter.

Because the three primary colours make up white light, anything that remained stationary between exposures registered as normal. Anything that moved between exposures – in this case the water – registered as red, green or blue.

tight. The film has notches in one of the four-inch sides, easily identified in the dark by running a finger along the edge. Providing the film is loaded with the notch in the top right-hand corner of the holder, then the emulsion will be facing the correct way.

Large-format cameras are still around at specialist dealers and you'll find a selection on eBay. Names to look for include Graflex, Linhof, Wista, Toyo and even Sanderson, if you want an older, collectable example. The camera reviewed here is one of the easiest to find at a reasonable price. It was made by Micro Precision Products (MPP), which began making cameras in 1948. This model is the Mark VI made in 1952. It is a folding bed design, so called because when folded, it resembles a large, heavy box, from which a bed folds down. The lens panel is then pulled out along the bed on rails, linked to the back of the camera by bellows.

Lenses and shutters

Lenses and shutters for 5x4in cameras are usually found in the same unit, which fits to the front of the camera via a lens board, tailored to the particular model. Providing you have the right lens board, you can use a wide range of lens/shutter combinations. The standard focal length on this format is usually around 135mm. The camera we're looking at is fitted with

a Wray Lustrar 135mm f/4.8 lens in a Synchro-Compur shutter speeded 1–1/500sec. That's the focal length for which the camera's focusing scale is calibrated.

The scale is at the side of the bed. As a knob beside the scale is turned, the lens panel moves backwards and forwards while a pointer

The focusing screen is under a hood on the back of the camera

moves along the scale from one yard (where else would you find a focusing scale measured in yards?) to infinity. There is also a coupled rangefinder on the side of the body. Wire frame viewfinders slotted into an accessory shoe on top of the camera give the angle of view for different lenses. A separate meter or one built into another camera is needed to judge exposures.

When not using the focusing scale, focus with different focal lengths of lens can also be handled by opening the lens on its 'B' setting and holding it open with a lockable cable





How the rising front works on the MPP



The MPP fitted with its 6x9cm 120 rollfilm holder, open and ready for loading



The film holder partially inserted into the camera

release, so that its upside-down image is projected onto a ground-glass screen under a hood at the rear of the body. This focusing screen also comes into play when the bellows are racked out further than normal for close-up photography. The screen and hood on the MPP are sprung so that the assembly can be moved back to allow the film holder to be inserted.

With the camera on a tripod, the shutter open and the correctly focused picture composed on the screen, the photographer goes through a set sequence of actions:

- 1 Close the shutter
- 2 Insert the film holder
- 3 Take an exposure reading
- 4 Adjust the shutter and aperture
- 5 Remove the darkslide
- 6 Make the exposure

- 7 Replace the darkslide
- 8 Remove the film holder.

That's the way you do it with sheet film. If it all sounds too complicated, don't despair, because the MPP can be fitted with a rollfilm back to shoot eight 6x9cm images on 120 film. It's easier, but it rather defeats the object of using a large-format camera.

Camera movements are also possible with the MPP. The most useful and easy to use of these are lens shift and rise and fall. Suppose you are photographing a tall building and, from your camera position, it's impossible to get the top into the frame. You don't want to tilt the camera because that will introduce distortion in the form of converging verticals. So you keep the camera level and raise the lens panel vertically, parallel to the film. In this way the top of the building will be brought into the picture without distortion. Lens shift works in a similar way with the lens being shifted left and right of its usual central position instead of up and down. The effect is similar to rise and fall, only in the horizontal rather than the vertical plane, allowing more of the subject to be included in the left or right sides of the picture without having to turn the camera.

No one is going to tell you that using a 5x4in camera is without its difficulties. But what you lose in ease of use, you gain big time in picture quality. And, if you are more used to shooting a dozen or more pictures to ensure you get one good one, knowing that you have only one sheet of film at a time to capture the image concentrates the mind wonderfully.

Guide prices today

- MPP 5x4in Mark VI with standard lens: £250-300
- 5x4in cut film holders: £10 each
- Rollfilm back: £45
- Ilford HP5 and FP4 mono negative (25 sheets): £38
- Ilford Delta mono negative (50 sheets): £40
- Foma Fomapan mono negative (50 sheets): £40
- Kodak Ektar colour negative (10 sheets): £59
- Kodak Portra colour negative (10 sheets): £65
- Fujifilm Provia colour reversal (20 sheets): £82
- Fujifilm Velvia colour reversal (20 sheets): £98

Equipment based on recent eBay sales; film based on current Amazon prices.



The focusing scale on the side of the bed

Vanguard Alta Rise 48

Andy Westlake explores a large, well-made backpack

● £125 ● www.vanguardworld.co.uk

WHEN you need to carry around a full-frame DSLR and a set of large lenses, a backpack is a much better option than a shoulder bag. With the Alta Rise 48, Vanguard has produced a well-made backpack that offers pretty much everything you might need.

This bag is designed in the front-opening fashion, with a full-height front lid that folds down to give unrestricted access to your kit. The idea is that you can put the bag down on its base, which is covered in waterproof vinyl, and then use the adjustable straps on each side to hold the lid part-open, so neither the backpack harness nor the front get mucky. There's also a large flap on the side that gives access to your camera while you're on the move.

The roomy main compartment will hold a large DSLR such as a Nikon D850 or Canon EOS 5D Mark IV with a battery grip and 70-200mm or 100-400mm telezoom attached, along with three or four more lenses including f/2.8 standard and wideangle zooms. Alternatively, you could fit in a second body and a couple of extra lenses. In the upper section there's plenty of space for flashguns, filters, hard drives, chargers and the like, along with mesh pockets designed to separate your empty and used memory cards or batteries.

An array of small external pockets – including a handy concealed one on the back for a wallet or travel documents – helps to organise your bits and bobs. There's a stretchy neoprene side pocket for a water bottle along with an attachment point for additional pouches, although neither can be used when you're carrying a tripod. Externally accessible pockets in the lid will hold a 10in tablet and A4 documents.

The quality of materials and construction is excellent, and the back and shoulder straps are really well padded to ease the strain of carrying a heavy load. There's even a tuck-away belt strap to help distribute the weight better when you're carrying your kit over a long distance. The discreetly styled black exterior shouldn't attract undue attention, while the bright orange interior makes it easy to find things inside.

Verdict

Photo backpacks can often be ill-thought-out affairs that make it awkward to access your camera. The Vanguard Alta Rise 48, in contrast, is really well designed, with lots of thoughtful little touches: clearly a lot of consideration has been given to how photographers will actually use it. It's a great option if you regularly need to carry a lot of heavy kit.



Expandable

Undoing a single zip allows the front pocket to expand by 6cm, giving extra space to carry your waterproofs or sandwiches.

Laptop pocket

A well-padded pocket on the back of the bag will hold a laptop of up to 15in screen size.

Tablet pocket

A slip pocket in the lid can hold a 10in tablet. It's easily accessible from a vertical zip opening on the front of the bag.

Tripod carrier

Securely holds a full-size tripod, with a 'bucket' for the feet and three additional straps. It all folds away neatly when not in use.

Rain cover

The separate waterproof cover fits neatly over the bag and can be stowed away in a side pocket.

OTHER OPTIONS

If you like the look of the Alta Rise 48 but don't need something quite so large, Vanguard makes the similarly designed Alta Rise 45, which is rated to hold a DSLR, three lenses and a 14in laptop, and costs £100. Alternatively, the £80 Alta Rise 43 is a slimmer sling-type option. There are also three shoulder bags in the range.



At a glance

- Holds 1-2 pro DSLRs and 3-5 lenses
- Rear pocket for 15in laptop
- 350x250x530mm (external dimensions)
- Weighs 1.9kg

TechSupport

Email your questions to: ap@ti-media.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, TI Media Limited, Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

Neutral-density filters for video?

Q I recently upgraded to an Olympus OM-D E-M1 Mark II from my trusty old E-M5 and would like to start exploring video. I know next to nothing about video and have only done a few recordings to play with the settings.

During the recent hot and sunny weather, I noticed that if I wanted to maintain a nicely blurred background – as I do with stills portraits, for example – with a bright aperture, anything moving moderately fast started to look rather jittery. Could this be something to do with the bright conditions, and would a neutral-density filter be beneficial? I have to confess I haven't yet found a need to use filters like these for my stills photography so far.

Ben Fakenham

A You're absolutely on the right track. Normal perception of motion is a function of the brain in conjunction with the human eye. We see and expect to see things that move with natural motion blur. For still photography, you can choose to show motion blur or freeze the action according to your artistic imperative. To freeze motion you need comparatively short exposure, achieved using a fast shutter speed or something like the short duration of electronic flash. It's more

complicated with video. You can think of video as being a fast succession of still frames. This can be 12 frames per second (fps) for classical stop-motion animation; 24fps for most Hollywood movies; and 25, 30, 48, 60 and higher frames-per-second rates variously favoured by videographers for their own purposes.

Despite the various frame rates used, one thing that is almost universally agreed is that if you want to produce natural-looking motion in your movies, you need to aim to match the shutter speed to $1/x$ sec, where x = double the frame rate. It's also referred to as the 180-degree rule, which is a bit anachronistic as it refers to old-fashioned rotating shutters on old movie cameras – but the rule itself stands to this day. If you keep to the rule and your video frame rate is 24fps, your target shutter speed should be $1/2 \times 24$, or $1/48$ sec. For a frame rate of 60fps the shutter speed should be $1/120$ sec, etc.

If the shutter speed is faster than the target, you risk introducing unnatural and even jerky action. If the shutter speed is too slow, you risk smeary-looking action. The E-M1 Mark II can do 24fps, widely acknowledged as the ideal movie frame rate, so your target shutter speed is $1/48$ sec. In normal daylight, you'll need to stop down the lens to keep the shutter speed that low. If you want to use a wider, brighter, aperture, you need to reduce the light transmitted through the lens by another means and that's where neutral-density filters come in.

For example, if the shutter speed without a filter is $1/800$ sec and you need to get it down to $1/50$ sec (close enough to $1/48$ sec), you'd need an ND16 filter to reduce the light by four stops/EVs, down to $1/16$ th of its unfiltered brightness.



A neutral-density filter slows shutter speeds for natural-looking movement



The G15 is an excellent compact, but mirrorless offers better quality

Is it still good enough?

Q About five years ago, and after lugging around a heavy DSLR and spare lens, I purchased a Canon PowerShot G15 for holidays. I also have an Olympus Tough, which takes care of wet weather and sandy beaches. I read AP each week and over the last year or so have wondered if my G15 is good enough or whether I should upgrade it. Usually, I am a Canon man, but recently I've been reading glowing reports on Panasonic Lumix and Sony Cyber-shot compacts.

I like my G15 and think it takes good pictures and the odd video. Also, as well as the auto setting I can control speed and aperture, and under- and over-exposure. There is a small flash for fill in. A real bonus is the viewfinder which, although fairly small, is really useful on a bright sunny day. Is my G15 still up to the mark, or should I upgrade?

Jan Sommerfeld

A The Canon G15 is an excellent compact camera. That's the key thing – it's a compact camera, with a small image sensor. Therefore, it's limited by the ambient conditions; bright and contrasty scenes will be challenging compared to a larger sensor camera. This can preserve highlights and shadow details better and work without issues at higher ISOs when needed. If you would like to creatively limit depth of field, again, a larger sensor camera will make this easier. However, the larger the sensor, the larger the camera will become. But don't worry, compact mirrorless cameras are now making inroads into DSLR territory with small and light bodies and lenses for the same sensor size as traditional DSLRs. Micro Four Thirds is the most established mirrorless platform, with the smallest and lightest models from Panasonic Lumix and Olympus, but Canon is now hastening development of its own EOS-M system. You have plenty of models to explore, but in the end it's your choice as to whether you need to upgrade.

Q&A compiled by Ian Burley

Tony Kemplen on the ...

Agfa Optima 5000

To honour his father's memory (and collection), Tony heads out with this Agfa 110 model



Printing the film edges leaves no doubt that this image was shot on 100 film

My father, who died a couple of years ago, was an enthusiastic camera collector. He was mainly interested in the Zeiss Ikon Contaflex series, which was produced between 1953 and 1972. In all, around 15 models were made, and Dad managed to get one of each. In order to achieve this, he had to go to some proper camera shops, but his main source was car-boot sales, which were in their heyday in the 1990s, before online trading took off. His boot-sale habit led him to pick up all manner of cheap and cheerful cameras, and his completist streak, as seen with the Contaflexes, evidently extended to Agfa's range of 110 models – he had a chest of drawers full of them! On the market between 1973 and 1980, for the most part they were pretty basic. They were, however, always

visually stylish, and at the top end of the range, the specifications were more lavish. Almost all go under the name Agfamatic, though a couple, including this one, are given the Optima moniker.

The Optima 5000 is one of the better-specified offerings, with an f/2.7 Solinar lens and programmed electronic shutter, with speeds running from 15 seconds to 1/1000sec. A large focusing wheel on the top shows both symbols and distances, and at closer range a frame in the viewfinder automatically moves to correct for parallax – quite a sophisticated feature for a 110 camera.

Users of old cameras need to consider the availability of their chosen format. While 35mm and 120 roll film are widely available, beyond those two formats, things get trickier. At present, it's possible to buy new 110 film, though there was a period of several years when

production had ceased and the only source was old stock. Last year, an AP reader kindly sent me his stash of

unused but expired 110 film, so I have a supply that will see me through a few more cameras.

Another potential problem with using cameras from the 1970s is the availability of the sometimes esoteric batteries. My high-end Kodak Pocket Instamatic 500 camera from this era, for example, uses the long-obsolete, and difficult to hack, 'K' cell. Luckily, the Optima takes PX625 equivalents, which are easy to get hold of.

You may have noticed a long-running trope among large-format photographers to print their images to include the subtle black shadows left by the film holder, something which not only proves that large format was used, but also that the entire composition was perfected in camera, and that the negative has not been cropped. In a similar vein, medium-format users sometimes leave the film edge markings visible. Well, I thought I'd enter into that spirit by displaying the non-image areas of my 110 negatives, too. The result, while anything but subtle, leaves the viewer in no doubt that this detail seen on London's South Bank was taken using a genuine sub-miniature camera.



The Optima 5000 was made between 1973 and 1980

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. See more photos from the Agfa Optima 5000 at www.flickr.com/tony_kemplen/sets/72157692797427752/

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NIKON D40 BODY COMPLETE	MINT-BOXED £125.00
NIKON MB-D11 BATTERY GRIP FOR NIKON D750	MINT-BOXED £195.00
SIGMA EM-140 D6 NA - ITTL MACRO FLASH	MINT-BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT	MINT-BOXED £395.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT	MINT-BOXED £75.00
PENTAX KP DIGITAL 24.2 MEGAPixels (USED ONCE)	MINT-BOXED £395.00
PENTAX 55mm 1:1.8 SMC DA WR LENS + HOOD	MINT-BOXED £95.00
PENTAX 18 - 55mm 1/4.5-6.7 OIS WR LENS + HOOD	MINT-BOXED £95.00
PENTAX 55 - 300mm 1/4.5-6.3 DA PLM WR + HOOD	MINT-BOXED £295.00
PANASONIC 45-200mm 1/4.5 LUMIX G VARIO M 4/3RDS	MINT-BOXED £195.00
OLYMPUS 55mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS	MINT-CASED £325.00
OLYMPUS 70 - 300mm 1/4.5-6.7 ZUIKO DIGITAL ED 4/3RDS	MINT-BOXED £169.00
OLYMPUS 40 - 150mm F3.5-4.5 ZUIKO DIGITAL ED 4/3RDS	MINT + HOOD £99.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM	MINT £95.00
OLYMPUS FL-14 FLASH UNIT	MINT-CASED £75.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS...	MINT-BOXED £145.00
PANASONIC 12 - 35mm 1/3.5-5.6 G VARIO ASPHERIC	MINT-BOXED £195.00
PANASONIC 14 - 42mm 1/3.5-5.6 G VARIO ASPHERIC	MINT- £129.00
SONY 18 - 25mm 1/3.5-5.6 A/F DT LENS	MINT-BOXED £325.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS	MINT-BOXED £115.00
SONY 20mm F2.8 WIDE ANGLE FOR ALPHA	MINT-BOXED £395.00
SONY 500mm 1/8 REFLEX LENS WITH FILTERS	MINT-BOXED £99.00
SONY ECM - 121STM STEREO MICROPHONE	NEW UNUSED £69.00
METZ 44AF1 FLASH UNIT FOR SON DLSR	MINT-BOXED £95.00
SONY DSC-HX90V COMPLETE VERY LOW USE	MINT-BOXED £275.00

Canon Autofocus, Digital Lenses, Canon FD

CANON 14mm 1/2.8 USM "L"	MINT-BOXED £795.00
CANON 24mm 1/4 "L" USM	MINT-BOXED £199.00
CANON 35mm 1/2.8 USM "L" MK II LATEST MODEL	MINT-CASED £99.00
CANON 85mm 1/2 USM "L" MK II LATEST MODEL	MINT-BOXED £1,045.00
CANON 100mm 1/2.8 USM "L" MACRO IMAGE STABILIZER MINT	BOXED £525.00
CANON 300mm 1/4 USM "L" IMAGE STABILIZER	MINT-BOXED AS NEW £995.00
CANON 300mm 1/4 USM "L" IMAGE STABILIZER	MINT-CASED £825.00
CANON 500mm 1/4 USM "L" IMAGE STABILIZER MK1	MINT-CASED £2,999.00
CANON 8 - 15mm 1/4 USM "L" FISHEYE	MINT-BOXED £95.00
CANON 16 - 35mm 1/2.8 USM "L" MK II	MINT-BOXED £375.00
CANON 16 - 35mm 1/4 USM "L" LATEST	MINT-HOOD £99.00
CANON 24 - 105mm 1/4 USM "L" IMAGE STABILIZER	MINT-BOXED £395.00
CANON 28 - 70mm 1/2.8 USM "L"	MINT- £499.00
CANON 28 - 80mm 1/2.8 USM "L"	EXC++-CASED £375.00
CANON 70 - 200mm 1/4 USM "L" IMAGE STABILIZER	MINT-BOXED £99.00
CANON 70 - 200mm 1/4 USM "L" IMAGE STABILIZER	MINT-BOXED £395.00
CANON 70 - 200mm 1/2.8 USM "L"	MINT-BOXED £699.00
CANON 80 - 200mm 1/2.8 "L" USM WITH HOOD	MINT-BOXED £499.00
CANON 20mm 1/2.8 F5.6 USM	EXC++ £215.00
CANON 24mm 1/2.8 F5.6 STM PANCAKE LENS	MINT-BOXED £145.00
CANON 50mm 1/1.8 MARK II (VERY RARE NOW)	MINT £129.00
CARL ZEISS 50mm 1/1.4 PLANAR T* WITH HOOD	MINT £375.00
CANON 50mm 1/2.5 COMPACT MACRO	MINT-BOXED £169.00
CANON 60mm 1/2.8 EF5 USM MACRO LENS	MINT- £295.00
CANON 85mm 1/1.8 USM	MINT £275.00
CANON 100mm 1/2 USM	MINT £275.00
CANON 100mm 1/2 USM	EXC++ £215.00
CANON 100mm 1/2.8 MACRO	EXC++ £195.00
CANON 10 - 22mm 1/3.5-4.5 USM	EXC++ £345.00
CANON 17 - 55mm 1/2.8 EF5 IS USM WITH HOOD	MINT £499.00
CANON 18 - 55mm 1/3.5-5.6 STM VIBRATION REDUCTION	MINT £149.00
CANON 18 - 135mm 1/3.5-5.6 EF-S IMAGE STABILIZER	MINT £325.00
CANON 18 - 200mm 1/3.5-5.6 EF-S IMAGE STABILIZER	MINT-HOOD £299.00
CANON 70 - 300mm 1/4.5-6.7 USM IMAGE STABILIZER	MINT £285.00
CANON 70 - 300mm 1/4.5-6.7 USM IMAGE STABILIZER	MINT-BOXED £299.00
CANON 70 - 300mm 1/4.5-6.7 IS MKII	MINT £399.00
CANON 75 - 300mm 1/4.5-6.7 IS MKII	MINT-BOXED £399.00
KENCO DG CANON FIT TUBE SET 1/2.2, 36MM	MINT-BOXED £99.00
CANON EF 1.4X EXTENDER MK L	EXC £395.00
CANON EF 2.0X EXTENDER MK L	MINT-BOXED £129.00
CANON EF 2.0X EXTENDER MK II	MINT-CASED £195.00
KENCO DG CANON FIT TUBE SET 1/2.2, 36MM	MINT £99.00
KENCO TELEPLUS PRO 300 D6X 1.4 TELECONVERTER	MINT-CASED £99.00
SIGMA EX 1.4 PD DG TELECONVERTER	MINT £125.00
CANON TC-80N3 REMOTE RELEASE/TIMER FOR EOS	MINT-BOXED £75.00
SIGMA 4.5mm 1/2.8 EX DC FISHEYE HSM	MINT-BOXED £345.00
SIGMA 14mm 1/2.8 EX HSM ASPHERIC	MINT-CASED £365.00
SIGMA 105mm 1/2.8 MACRO EX WITH CASE	MINT £179.00

SIGMA 105mm 1/2.8 MACRO EX DG OS HSM	MINT- £279.00
SIGMA 150mm 1/2.8 EX DG-OS HSM MACRO LATEST	MINT-BOXED £595.00
SIGMA 12 - 24mm 1/4.5-6.7 DG HSM MK II	MINT-CASED £475.00
SIGMA 15 - 30mm 1/3.5-4.5 EX DG ASPHERIC	MINT-BOXED £199.00
SIGMA 17 - 35mm 1/2.8 EX HSM ASPHERIC	MINT- £179.00
SIGMA 18 - 50mm 1/2.8 EX DC SLD GLASS	MINT-BOXED £165.00
SIGMA 18 - 250mm 1/3.5-6.3 DC SLD HSM OS	MINT-BOXED £199.00
SIGMA 50 - 150mm 1/2.8 EX APO HSM AF-DC MK II	MINT- £255.00
SIGMA 70 - 200mm 1/2.8 EX DG HSM OS LATEST	MINT- £295.00
SIGMA 120 - 400mm 1/4.5-6.7 APO DG HSM OS	MINT-BOXED £495.00
TAMRON 180mm 1/3.5 A/F SP D MACRO LATEST	MINT-BOXED £245.00
TAMRON 500mm 1/8 MIRROR LENS & FILTERS FD MOUNT	MINT-CASED £175.00
TAMRON 28 - 75mm 1/2.8 XR DI LENS LATEST	MINT £345.00
TAMRON 28 - 300mm 1/3.5-6.3 1/8 LD DI ASP VIB CONTROL	MINT-BOXED £295.00
TAMRON 70 - 300mm 1/4.5-6.7 SP DI VC ULTRASONIC	MINT-HOOD £225.00
TOXINA 10 - 17mm 1/3.5-4.5 ATX DC FISHEYE (LATEST)	MINT £299.00
TOXINA 11 - 16mm 1/2.8 ATX - PRO ASPHERICAL	MINT-BOXED £279.00
LENSBARY COMPOSER WITH 0.42 SUPER WIDE	MINT-CASED £59.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm 2.8 BIDGON "G" HD, FILTER CAP BL	MINT-CASED £299.00
CONTAX 35 - 70mm 1/3.5-5.6 "G" VARIO-SONNAR T*	MINT-BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT-CASED £55.00
CONTAX G01 DATABASE FOR CONTAX T3	MINT-BOXED £59.00
CONTAX TLA 200 FLASH FOR CONTAX "G"	MINT-BOXED £195.00
CONTAX TVS WITH VARIO SONNAR	MINT-BOXED £199.00
CONTAX 167 MT BLACK BODY	MINT-BOXED £175.00
CONTAX 167 MT BLACK BODY	EXC++ £149.00
CONTAX 137 MA QUARTY BODY	MINT-BOXED £95.00
CONTAX 137 MA QUARTY BODY	EXC++ £49.00
YASHICA ML CONTAX FIT 28mm 1/2.8	MINT £99.00
CONTAX 50mm 1/1.7 AE LENS	MINT £95.00
YASHICA/CONTAX 55mm 1/2.8 ML MACRO LENS	MINT £175.00
CONTAX CARL ZEISS 85mm 1/2.8 AE	MINT-BOXED £265.00
CONTAX 300mm 1/4 TELE TESSAR MM	MINT-BOXED £295.00
CONTAX TLA 280 FLASH	MINT- £59.00
CONTAX TLA 280 FLASH UNIT	MINT-BOXED £75.00

LEICA "M", "R", & SCREW & RANGEFINDER

LEICA M6 BLACK BODY CHGR, BATTERY, LEADS	MINT- £1,895.00
LEICA DIGILUX 3 COMPLETE	EXC++-BOXED £365.00
LEICA DIGILUX 3 COMPLETE	MINT-BOXED £475.00
LEICA X VARIO TYPE 107 + HANDGRIP + FINGER LOOP	MINT-BOXED £1,275.00
LEICA EF2 ELECTRONIC VIEWFINDER 18753	MINT-BOXED £225.00
LEICA M6 BLACK BODY	EXC++ £375.00
LEICA M6A BODY SER NO 12659X3 CIRCA 1970	MINT £425.00
LEICA MDA BODY SER NO 14111 XXCIRCA 1975-76	EXC++ £399.00
LEICA IIG BODY WITH 5cm f2 SUMMITAR & CASE	MINT- £1,195.00
LEICA CL BODY	EXC- £365.00
LEICA CM 12.4 SUMMITAR FILM COMPACT	MINT- £399.00
LEICA CM ZOOM WITH 35-70mm VARIO ELMAR FILM	MINT- £375.00
LEICA CS WITH LEICA 28-80 VARIO ELMAR ASP FILM	MINT £165.00
LEICA MINILUX DB EXCLUSIVE DATA BACK VERSION	MINT-BOXED £465.00
MINOLTA 28mm 1/2.8 ROKOR FOR CLE / CL LEICA M	EXC++ £375.00
LEICA 28mm 1/2.8 ELMARIT BLACK WITH FILTER	MINT- £995.00
ZEISS LEICA M FIT 35mm 1/2.8 CM BIDGON T* M FIT	MINT-BOXED £465.00
LEICA 35mm 1/3.5 SUMMARON M WITH LEICA FILTER	MINT £325.00
CANON 50mm 1/1.4 L39 SCREW WITH M ADAPTOR	MINT- £225.00
LEICA 5cm 1/2.8 COLL ELMAR	MINT- £295.00
LEICA 90mm 1/2 COLLAPSIBLE SUMMICRON	MINT £375.00
LEICA 50mm 1/2.8 CLOSE FOCUS SUMMILUX & SPECS	EXC++ £595.00
LEICA 50mm 1/2.8 COLLAPSIBLE ELMAR	MINT- £265.00
LEICA 50mm 1/3.5 ELMAR RED SCALE	MINT- £345.00
LEICA 50mm 1/2.8 ELMARIT BLACK 11800	MINT-BOXED £475.00
LEICA 90mm 1/4 ELMAR FOR CLE / CL LEICA M	MINT- £295.00
LEICA 90mm 1/4 ELMAR M MOUNT	MINT- £165.00
LEICA 135mm 1/2.8 ELMARIT M 11829 WITH CASE	MINT-BOXED £375.00
LEICA 135mm 1/4.5 HEKTOR	EXC++ £715.00
VOIGTLANDER 15mm 1/4.5 SUPER WIDE HELIAR VM III	MINT £195.00
VOIGTLANDER 25mm 1/4.5 SNAPSHOT SKOPAR SCREW	MINT £475.00
VOIGTLANDER 50mm 1/1.8 NOKTON VM LEICA M	MINT-BOXED £565.00
VOIGTLANDER 50mm 1/1.5 VM ASPH VIDEAL NOKTON	MINT-BOXED £475.00
VOIGTLANDER BESSA L BODY CHROME	MINT £129.00
VOIGTLANDER BESSA T WINDER	MINT-BOXED £149.00
VOIGTLANDER VC METER II	MINT-BOXED £175.00
VOIGTLANDER BESSA R GRIP FOR R2,R3 ETC.	MINT-BOXED £49.00
LEICA 35mm 1/3.5 SUMMARON SCREW IN KEPPER	MINT- £345.00
LEICA 35mm 1/3.5 SUMMARON SCREW	MINT- £295.00
LEICA 5cm 1/2 SUMMAR SCREW	MINT- £175.00
LEICA 5cm 1/2 SUMMITAR COLL	EXC++ £275.00
LEICA 135mm 1/2.8 ELMARIT M WITH SPECS	EXC++ £295.00
LEICA 135mm 1/4.5 HEKTOR + HOOD M MOUNT	EXC++ £399.00
LEICA 135mm 1/4.5 HEKTOR IN KEPPER	EXC++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALLRAC	EXC++ £375.00
LEICA 90mm 1/4 ELMAR BLACK SCREW	EXC++ £145.00
LEICA 135mm 1/4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA SF20 FLASH FOR R6, R6-40 etc	MINT-BOXED £99.00
LEICA SF20 D FLASH FOR R6-40 etc	MINT- £119.00
LEICA FANOR BLACK RANGEFINDER	MINT-CASED £179.00
LEICA R8 ANTHRACITE BODY WITH STRAP	MINT £99.00
LEICA R8 BLACK BODY WITH STRAP	MINT £445.00
LEICA R7 CHROME BODY	MINT- £365.00
LEICA R8 MOTOR DRIVE 14313 & CHGR 14424	MINT-BOXED £345.00
LEICA R8 MOTOR WINDER GRIP FOR R8/R9	MINT £149.00
LEICAFLEX BODY CHROME	MINT £195.00
LEICA 28mm 1/2.8 SUPER ANGLON PC WITH HOOD	MINT-CASED £745.00
LEICA CURTAGON 35mm 1/4	MINT-BOXED £395.00
LEICA 50mm 1/2.8 SUMMICRON 3 CAM	MINT-BOXED £175.00
LEICA 80mm 1/2.8 MACRO ELMARIT R+MACRO ADAPTOR	EXC++ £365.00
LEICA 90mm 1/2.8 ELMARIT R 3 CAM	MINT- £375.00
LEICA 180mm 1/4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28 - 70mm 1/3.5-4.5 ROM LENS WITH HOOD	MINT-CASED £575.00
LEICA 80 - 200mm 1/4 ROM LENS BUILT IN HOOD	MINT-CASED £725.00
LEICA APO-EXTENDRE 2 X ROM	MINT-CASED £475.00
LEICA PRADOVIT P150 WITH 2 EXTRA SLIDE TRAYS	MINT-BOXED £395.00
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SWAROVSKI 10x42 SL HABICHT-STRAP AND COVERS	MINT- £565.00
LEICA 10 x 42 TRINOVID BUILT WITH LEATHER CASE	MINT £995.00
LEICA 10 x 25 TRINOVID COMPACT BINOCULAR GREEN	MINT-CASED £275.00
LEICA 10 x 25 TRINOVID COMPACT BINOCULAR BLACK	MINT-CASED £279.00

Medium & Large Format

BRONICA ETRS PRISM FOR BACK & 75mm EI LENS	EXC++ £325.00
BRONICA ETRS VFL FINDER, BACK & 75mm EI LENS	EXC++ £295.00
BRONICA 50mm F2.8 ZENZANON MC	EXC++ £99.00
BRONICA 105mm 1/3.5 LENS FOR ETRS/ETSL	MINT- £99.00
BRONICA 110mm F4 MACRO LENS PS	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT £99.00
BRONICA 150mm F4 E	MINT- £99.00
BRONICA POLAROID BACK FOR ETRS, ETRS ETC	MINT-BOXED £59.00
BRONICA AEI METERED PRISM	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETSL	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETSL	EXC++ £99.00
BRONICA 150mm F3.5 ZENZANON MC	MINT £295.00
BRONICA 40mm F4.5 ZENZANON S ULTRA WIDE FOR SQ	MINT- £199.00
BRONICA 50mm 1/3.5 PS LENS & CASE	MINT-BOXED £199.00
BRONICA 65mm F4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA 180mm 1/4.5 PS LENS & CASE	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SD-L LATEST MODEL	MINT-BOXED £225.00
BRONICA PRISM ME METERED FOR SQ/SA/SQ	MINT- £99.00
BRONICA SPEED GRIP FOR SQ/SA/SQ	MINT- £99.00
BRONICA FILMBACK SQ-220 FOR SQ/SA/SQ	MINT-BOXED £79.00
HASSELBLAD 28mm 1/4 HC FOR H SYSTEM	MINT-BOXED £1,475.00
HASSELBLAD 120mm 1/4 HC FOR H SYSTEM	EXC++ £1,195.00
HASSELBLAD 90mm 1/4 FOR F PANI 8 II W KEEPER	MINT £295.00
HASSELBLAD 150mm 1/4 SONNAR T* BLACK	EXC++ £195.00
HASSELBLAD 150mm 1/4 SONNAR CF	MINT-BOXED £395.00
HASSELBLAD 50mm 1/4 DISTAGON SILVER	EXC++ £195.00
HASSELBLAD 150mm 1/4 SONNAR SILVER	EXC++ £175.00
HASSELBLAD 250mm 1/5.6 SONNAR SILVER	EXC++ £179.00
HASSELBLAD HTS 1.5X TLT AND SHIF ADAPTOR	MINT-BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM	MINT-BOXED £399.00
HASSELBLAD H3 EXT TUBE	MINT £165.00
HASSELBLAD PM90 PRISM FINDER	MINT- £275.00
HASSELBLAD PM63 METERED PRISM FINDER	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM	MINT-BOXED £175.00
HASSELBLAD A12 BACK CHROME	MINT £129.00
HASSELBLAD WINDER CHD AND REMOTE	MINT £275.00
MAMIYA 6 BODY REALLY FINE CONDITION	MINT- £775.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6	MINT £199.00
MAMIYA 645 SUPER WITH AE PRISM 90mm COMPLETE	MINT £365.00
MAMIYA 150mm 1/3.5 SEIKOR FOR 645 SUPER etc	MINT £145.00
MAMIYA M645J COMPLETE WITH 90mm 1/2.8	MINT- £299.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6	MINT £295.00
MAMIYA 180mm F4.5 SEIKOR 2 W RZ FOR RZ	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 210mm F4 SEIKOR C FOR 645	MINT-CASED £195.00
MAMIYA 180mm F4.5 SEIKOR FOR RZ	MINT £165.00
MAMIYA 220 BACK FOR RZ G2	MINT- £95.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £199.00
PENTAX 55mm F4 SMC FOR 67	MINT £175.00
PENTAX 55mm F2.8 FOR PENTAX 645	MINT-BOXED £199.00
ROLLEIFLEX SCHNEIDER 150mm F4.6 MAKRO FOR 6008	MINT- £575.00
YASHICAMAT 1246 COMPLETE WITH 135mm F4.6 MC	MINT-CASED £345.00

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7D MKII, 80D, 77D, 800D, 750D**

Canon Virtual Kits Offer	Phone	EOS 77D + 18-135 STM	£1079	TS-E 17mm f4L	£2,029	85mm f1.8 USM	£414
		EOS 750D + 18-55 STM	£649	TS-E 24mm f3.5L II	£1,809	85mm f1.4L IS	£1,379
EOS 1DX II Body	£5,429	8-15mm f4 L Fisheye	£1,149	TS-E 50mm f2.8L Macro	£2,199	100mm Macro f2.8	£519
EOS 5D Mk IV + Free Grip	£3,249	10-18mm f4.5-5.6 IS	£239	TS-E 90mm f2.8L Macro	£2,199	100mm Mac f2.8L IS	£899
EOS 5Ds Body	£3,279	11-24mm f4 L	£2,789	TS-E 135mm f4L Macro	£2,199	300mm f4 L IS	£1,269
EOS 5DsR Body	£3,449	16-35mm f4 L IS	£999	70-200mm f2.8L II	£1,979	300mm f2.8 L IS II	£5,599
7D MkII Body	£1,349	16-35mm f2.8 L III	£2,049	70-300mm f4-5.6 L IS	£1,229	400mm f4 DO IS II	£6,059
EOS 6D MkII Body	£1,729	17-40mm f4 L	£709	100-400mm L II	£2,049	400mm f2.8 L IS II	£9,499
EOS 6D Body Last Few	@£899	17-55mm f2.8 IS	£789	24mm f2.8 IS	£479	500mm f4 L IS II	£8,599
EOS 80D + 18-55 IS STM	£1,099	24-70mm f4 L IS	£799	24mm f1.4 L II	£1,419	600mm f4 L IS II	£10,899
EOS 80D + 18-135 STM	£1,299	24-70mm f2.8 L II	£1,739	35mm f2 IS	£519	800mm f5.6 L IS	£12,199
EOS 77D Body	£729	24-105mm f4L IS II	£1029	35mm f1.4L II	£1,649	1.4x III £414 2xIII Extender	£414
EOS 77D + 18-55mm STM	£819	70-200mm f4L IS	£1,209	50mm f1.4	£384	600EX-IRT Speedlite	£689
FULL UK STOCK NO GREY		70-200mm f4L	£589	50mm f1.2 I	£1,339		

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NIKON PRO DEALER		D7200 + 18-105mm VR	£1,169	AFP70-300mm f4.5-5.6EVR	£519	200mm f2.8 G ED VR II	£5,979
D850 Body	£3,495	D3400 + AF-P18-55 VR	£479	80-400mm f4.5-5.6 AFD VR	£2,559	300mm f2.8 G VR II	£5,979
D5 Body	£6,169	8-15mm f3.5 -4.5E	£1,229	200-500mm f5.6E ED VR	£1,349	400mm f2.8 FL ED VR	£12,349
D500 Body	£1,889	10-24mm f3.5-4.5 DX	£849	20mm f1.8 G	£759	500mm f4E FL ED VR	£9,969
D500 + 16-80mm f2.8-4 VR	£2,789	14-24mm f2.8 G	£1,789	24mm f1.4 G	£2,179	600mm f4E FL ED VR	£11,869
D810 Body	£2,483	16-35mm f4 VR	£1,169	28mm f1.4 E	£1,849	800mm f5.6 FL VR+TC1.25	£18,049
D750 Body	£1,619	16-80mm f2.8E VR	£989	35mm f1.8 G	£519	PC 19mm f4E ED	£3,509
D750 + 24-120mm f4	£2,069	18-35mm f3.5-4.5	£719	35mm f1.4 G	£1,899	PC-E 24mm f3.5	£1,899
D610 Body	£1,349	18-140mm f3.5-5.6 VR	£539	50mm f1.8 G	£219	PC-E 45mm f2.8	£1,799
D610 + 24-85mm VR	£1,799	18-200mm f3.5-5.6 VR II DX	£439	50mm f1.4 G	£449	2x TC-20 E III Converter	£469
D7500 Body	£1,299	18-300mm f3.5-5.6 VR DX	£989	58mm f1.4 G	£1,709	1.4x TC-14 E III Converter	£499
D7500 + 18-105mm VR	£1,495	24-70mm f2.8E ED VR	£2,279	85mm f1.8 G	£449	1.7 x TC-17E II Converter	£429
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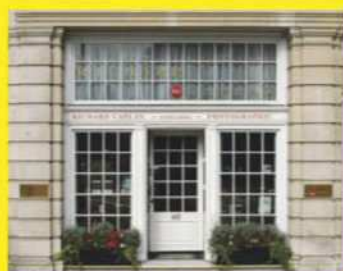
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20.2 megapixels 10.0 fps 1080p movie mode

EOS 7D Mark II Body £1349

EOS 7D Mark II Body £1349
£1229 inc. £120 Cashback*

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EOS 6D Mark II

26.2 megapixels 6.5 fps 1080p movie mode Full Frame CMOS sensor

EOS 6D Mark II from £1728

EOS 6D Mark II Body £1728
 EOS 6D Mark II + 24-105mm £2079

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50.6 megapixels 5.0 fps 1080p movie mode Full Frame CMOS sensor

EOS 5DS R Body £3399

EOS 5DS R Body £3399
 EOS 5DS Body £2999

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EOS 1D X Mark II Body £5429

EOS 1D X Mark II Body £5429

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EF 100mm f2.8L Macro IS USM	£899
EF 135mm f4L L USM	£2199
EF 300mm f4.0 L IS USM	£1269
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EF 50mm f2.8 IS USM	£589
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EF 16 35mm f2.8L III USM	£2049
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EF 5 55 250mm f4 5.6 IS STM	£299
EF 70 200mm f2.8 L IS USM II	£1979
EF 70 200mm f4L IS USM	£1209
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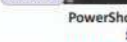


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4.2x optical zoom
1080p movie mode



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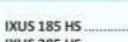


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12.8 megapixels
5.0x optical zoom
1080p movie mode



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Canon

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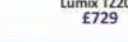


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30.0x optical zoom

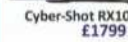


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SONY

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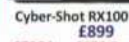


Cyber-Shot RX10 Mark IV
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SONY

20 megapixels



Cyber-Shot RX100 Mark V
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Nikon

16 megapixels

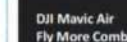


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18-135mm F3.5-5.6 LM OIS WR XF.....	E++ £499
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35mm F2 XF WR - Black.....	E++ £289
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Canon EOS Flashguns

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380EX Speedlite.....	E+ £49 - £59
420EZ Speedlite.....	E+ £29
430EX II Speedlite.....	E+ £109
430EX Speedlite III -RT.....	E++ £179
430EZ Speedlite + Off Camera Cord 2.....	E+ £29
540EZ Speedlite.....	E+ £39
550EX Speedlite.....	Exc / E++ £69 - £129
580EX II Speedlite.....	E+ / E++ £159 - £179
580EX Speedlite.....	E+ £139
600EX-RT Speedlite.....	E++ £279
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17-40mm F4 L USM.....	E+ / E++ £349 - £389
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18-55mm F3.5-5.6 EFS.....	E++ £49
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28-80mm F2.8-4 L USM.....	E+ £339
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28-90mm F4-5.6 EF III.....	E++ £39
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35mm F2 IS USM.....	E++ £269
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50mm F1.4 USM.....	Mint- £219
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70-200mm F4 L USM.....	E++ / Mint- £339 - £349
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70-300mm F4-5.6 IS USM.....	Mint- £219
70-300mm F4-5.6 L IS USM.....	E++ £749
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85mm F1.2 L USM MKII.....	E++ £999 - £1,049
90-300mm F4.5-5.6 EF.....	E++ £79
90mm F2.8 Tilt-Shift Lens.....	E++ £679
100-400mm F4.5-5.6 L IS USM.....	E+ / E++ £649
100mm F2.8 USM Macro.....	E++ £259
135mm F2 L USM.....	E++ / Mint- £549 - £599
180mm F3.5 EF L Macro USM.....	E++ £849
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £8,189
200mm F1.8 L USM.....	15 Days £1,499
200mm F2.8 L USM II.....	E++ £429
300mm F2.8 L IS USM.....	E+ £2,349
300mm F2.8 L IS USM MKII.....	E++ £4,189
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM.....	E+ / E++ £1,879 - £2,159
500mm F4 L IS USM MKII.....	E+ / Mint- £5,950 - £6,589
500mm F4.5 L USM.....	E+ £2,149
800mm F5.6 L IS USM.....	E+ £6,989

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1.4x EF Extender.....	Exc £79
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2x EF II Extender.....	E++ £169
2x EF MKIII Extender.....	E++ / Mint- £289 - £319
EF12 Extension Tube.....	E++ / Mint- £35 - £39

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17-70mm F2.8-4.5 DC.....	E+ £99
18-50mm F2.8 EX DC.....	E++ £119
20mm F1.8 EX DG.....	E++ £249
50-500mm F4-6.3 Apo DG HSM.....	E+ £319
70-300mm F4-5.6 DG Macro.....	E++ £49
120-300mm F2.8 EX HSM Apo DG.....	E++ £699
120-400mm F4.5-5.6 Apo DG OS HSM.....	E++ £349
150-500mm F5-6.3 Apo DG OS HSM.....	E++ £379
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300-800mm F5.6 Apo EX DG HSM.....	E++ £3,399
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500mm F7.2 Apo.....	E+ £219
600mm F8 Reflex.....	E+ £179

Contax SLR Lenses

25mm F2.8 AE.....	E+ £199
25mm F2.8 MM.....	E++ £349
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28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
50mm F1.4 AF.....	E++ £399 - £449
50mm F1.7 AE.....	E+ £89
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649

100mm F2 AE.....	E++ £599
135mm F2 (60 Year Edition).....	Unused £2,379
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200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	E++ / Unused £159 - £449

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FujiFilm X-E2s Black Body Only.....	E++ £299
X-E3 Black Body Only.....	Mint- £669
X-H1 Body Only.....	E++ £1,489
X-M1 Silver Body Only.....	E++ £149
X-Pro2 Body + MHG-XPro2 Grip.....	E++ £1,049
X-Pro2 Body Only.....	E+ £949
X-T1 Body + Vertical Grip.....	E+ / E++ £439 - £459
X-T10 Black Body Only.....	E+ £299
X-T2 Black Body + Handgrip.....	E+ £989
X-T2 Black Body + Vertical Grip.....	Mint- £1,099
X-T2 Black Body Only.....	E++ / Mint- £969 - £989

Nikon V2 White + 10-30mm.....	E++ £299
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Olympus Pen-F Silver Body + ECG-4 Grip.....	E++ £699
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EOS 1DS MkIII Body Only.....	E+ £679
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EOS 450D Body Only.....	E++ £119
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EOS 5D MkII Body Only.....	15 Days £329
EOS 5D MkIII Body Only... 15 Days / E++ £789 - £1,549	
EOS 5DS Body + BG-E11 Grip.....	Mint- £2,189
EOS 5DS Body Only.....	E++ £1,899
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24mm F2.8 Asph M Black 6bit.....	E+ £1,049
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28mm F2.8 Asph M Black 6bit.....	E++ £1,099
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35mm F2 Asph M Black.....	E++ £1,249
35mm F2 Asph M Black 6bit.....	E+ / E++ £1,599 - £1,699
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50mm F1.4 Asph M Black 6bit.....	Mint- £2,199
50mm F2.8 Collapsible.....	E+ £349
50mm F2.8 M Black.....	E++ £699
65mm F3.5 Elmar.....	E+ / Mint- £179 - £299
75mm F2 Apo M Black 6bit.....	E+ £1,599
75mm F2.4 M Black 6bit + Hood.....	Mint- £999
90mm F2 Apo M Black.....	E+ / E++ £1,499 - £1,799
90mm F2 Apo M Black 6bit.....	E+ £1,649
90mm F2 Chrome.....	E+ / E++ £599
90mm F2.5 M Black 6bit.....	E++ £749
90mm F2.8 M Black.....	Exc / E+ £469 - £749

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12-24mm F4.5-5.6 EX DG Sigma.....	E+ £269
16-35mm F2.8 ZA SSM.....	E+ £749
16-50mm F2.8 DT SSM.....	E+ £289
16-80mm F3.5-4.5 ZA.....	E++ £249
16mm F2.8 Fisheye.....	E++ £499
17-50mm F2.8 Di II Tamron.....	E+ £179
17-70mm F2.8-4 DC OS Macro HSM Sigma.....	E+ £199
17-70mm F2.8-4.5 DC Sigma.....	E+ £119
18-200mm F3.5-5.6 DT.....	E+ £239 - £279
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75-300mm F4.5-5.6 AF.....	E+ / Mint- £69 - £79
85mm F1.4 ZA.....	Mint- £789
300mm F2.8 ATX Tokina.....	E++ £499
300mm F2.8 G SSM II.....	E+ £4,849
500mm F8 Reflex.....	E++ £379

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10-24mm F3.5-4.5 G AFS DX.....	E++ / Mint- £429 - £449
12-24mm F4 G AFS DX ED.....	E++ / Mint- £369 - £399
14-24mm F2.8 G AFS ED.....	E+ / E++ £819 - £949
14mm F2.8 AFD.....	E+ / E++ £615 - £749
16-85mm F3.5-5.6 G ED VR AFS DX.....	E+ / Mint- £199 - £239
16mm F2.8 AFD Fisheye.....	E+ / E++ £379 - £479
17-55mm F2.8 G AFS DX IFED.....	E+ £239 - £369
18-105mm F3.5-4.5 G AFS ED DX VR.....	E++ / Mint- £119 - £129
18-35mm F3.5-4.5 AFD.....	E++ £199
18-55mm F3.5-5.6 G AF-P DX.....	Mint- £49 - £59
18-55mm F3.5-5.6 G AF-P DX VR.....	Exc £49
18-70mm F3.5-4.5 G AFS ED DX.....	Exc / E++ £49 - £85
24-120mm F3.5-5.6 ED AFD.....	E++ £149
24-120mm F4 AFS G ED VR.....	E++ / Mint- £579 - £749

24-85mm F3.5-4.5 G AFS VR.....	E++ £269
24mm F1.4 G AFS ED.....	E+ / E++ £869 - £949
24mm F2.8 AFD.....	E++ £249
28mm F2.8 AF.....	E+ / E++ £139 - £149
28mm F2.8 AFN.....	E+ / E++ £129 - £139
35-105mm F3.5-4.5 AF.....	E+ £69
35mm F1.4 G AFS.....	E++ £799
50mm F1.4 AFD.....	E+ / E++ £139 - £179
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70-200mm F2.8 G AFS ED VR II.....	E+ £989
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70-300mm F4.5-5.6 AFS IF ED VR.....	E++ £299
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80-200mm F2.8 ED AF.....	Exc / E+ £179 - £299
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500mm F4 AFS IFED.....	E++ £2,449
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Nikon Manual Lenses

20mm F2.8 AIS.....	E++ £399
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24mm F2 AI.....	E+ £199
24mm F2.8 AIS.....	Exc / E++ £99 - £279
28mm F3.5 AIS.....	E++ £129
28mm F3.5 PC Shift.....	E+ £279
28mm F4 PC Shift.....	E+ £219
35-70mm F3.5-4.8 AIS.....	E+ £59
35mm F2 AIS.....	E+ £189
35mm F2.8 PC Shift.....	E+ £179
45mm F2.8 P.....	E++ £249
50mm F1.2 AIS.....	E+ / Mint- £399 - £499
50mm F1.8 Series E.....	E+ £39 - £49
80-200mm F2.8 ED AIS.....	E++ £1,539 - £1,999
120mm F4 Medical.....	E++ £499
180mm F2.8 ED AIS.....	E+ £289
200mm F4 AIS.....	E+ £129
200mm F5.6 Medical.....	E++ £399
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300mm F4.5 AI.....	E+ £129
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Pentax AF Lenses

10-17mm F3.5-4.5 DA Fisheye.....	E++ £239
12-24mm F4 DA ED AL (IF).....	E++ £459
14mm F2.8 DA ED IF.....	E+ £349
14mm F2.8 SMC DA.....	E++ £399
16-45mm F4 DA ED AL.....	E++ £169 - £179
16-50mm F2.8 A* DA SDM.....	E++ / Mint- £399 - £549
16-85mm F3.5-5.6 ED DC WR.....	Mint- £349
17-70mm F4 DA AL (IF) SDM.....	E++ £239
18-135mm F3.5-5.6 SMC-DA AL WR.....	E++ £179
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50-200mm F4-5.6 DA ED.....	15 Days £29
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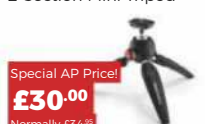
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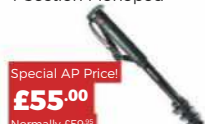
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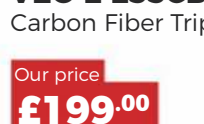


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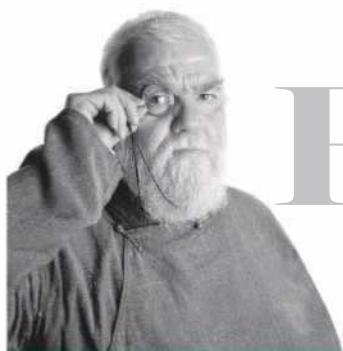


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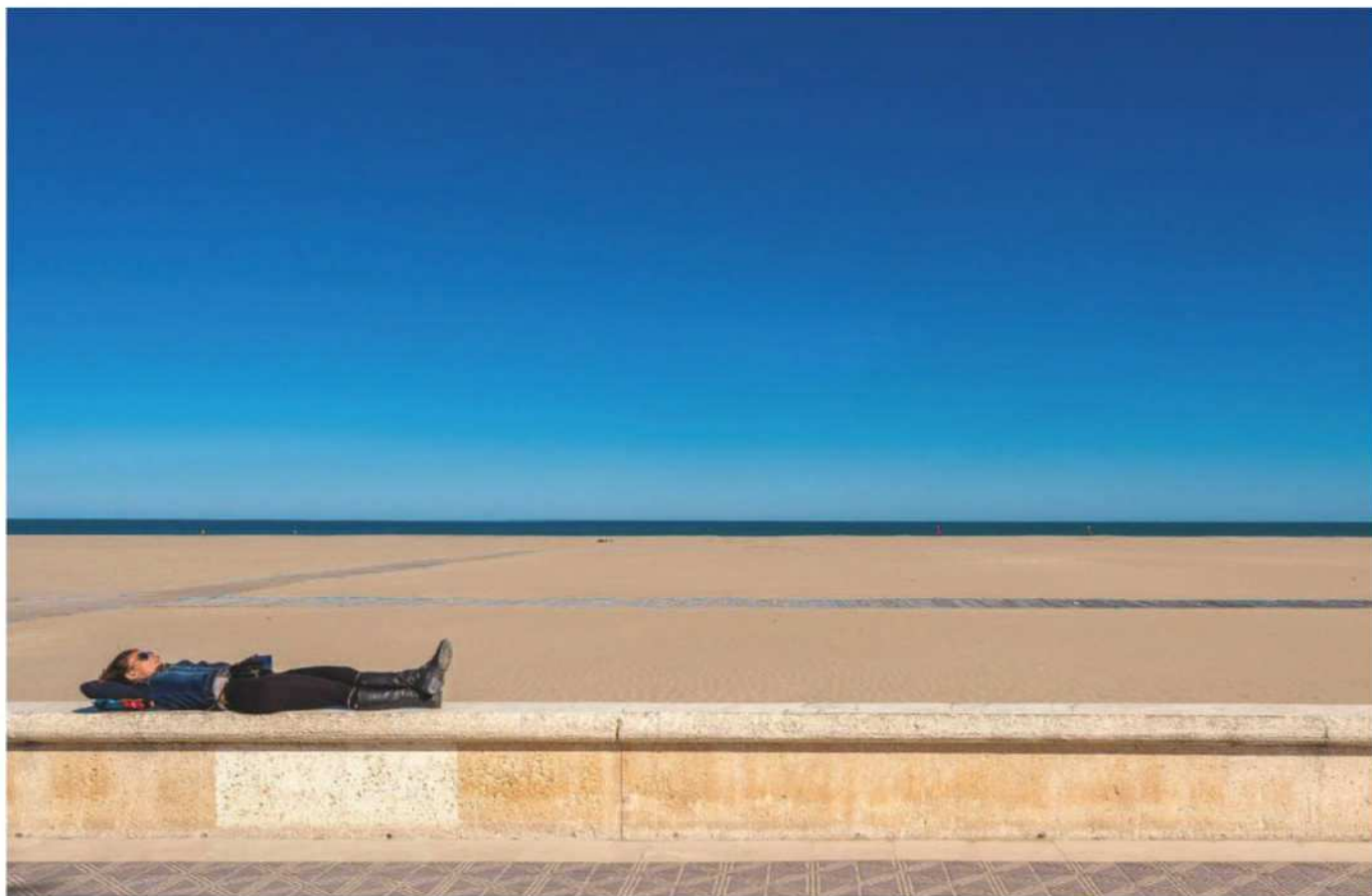
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Final Analysis

Roger Hicks considers...

From 'Blue Sky Set', 2018, by Chris Connorton



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Some pictures rely on impact. Others rely on colour. Yet others rely on composition. Some are purely emotional. Then there are those where the longer you look, the more you see. Very, very few pictures manage to combine all five, and more.

Although I've only seen this on a computer screen, I automatically 'remember' it as a huge, super-glossy print at one of the swankier galleries at Arles during the Rencontres. When I say huge, I mean 2x3m or more. This brings to mind a sixth attribute, sheer technical quality. For me, this picture is simultaneously reminiscent of both Gursky and Cartier-Bresson, with the scale of the former and the human interest of the latter.

Obviously, blue and yellow are complementary colours, and a lot of the impact comes from this. But the realism

and the gradations of the blue (including the cyan sea) stop it being too abstract; as does the figure. The positioning of the figure, and her relationship with the pale yellow rectangle of the wall, is exquisite; and then the blue of her top echoes the blue of the sky, which is reflected in her shiny black handbag.

Down to the last detail

This eases you into the other elements of the picture: the colour of her skin echoing the sand, the blue of what I take to be a walkway, her own blue shadow. The walkway frames her. You might complain that too much of the picture is too close to the left; but then you see how the horizontal component of the walkway echoes her recumbent form, sandwiching her in visual space. It's hard to write this sort of thing without flirting with *Private*

Eye's Pseuds Corner, but if you're going to write about a picture this good, it's even harder to write any other way. The subject matter helps, of course: who can't imagine themselves relaxing like this?

Back to the details. Most will be too small to see in reproduction here. Against that cyan band of sea there are a four tiny figures. Another reclines on the sand, in line with the end of the sea-leading walkway. There is a boat on the right. The detail is wonderful. This is what I mean about Gursky crossed with Cartier-Bresson – a magnificent combination of the massive and the intimate.

It's part of an all-too-small series of three taken at Playa de la Malvarrosa, Valencia. I'd love to see more. Yes, it might have been just luck; but this much luck suggests that he was building on quite a lot of talent as well.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Frances Benjamin Johnston



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